Needlepoint from Start to Finish

Joan Scobey

Complete design and stitch instructions for America's most popular craft. Exclusive! 44 projects you can mount, block and finish yourself. Fully illustrated by designer Marjorie Sablow.

About The Author

Joan Scobey's articles have appeared in *Good Housekeeping, McCall's, Family Circle, Woman's Day, Mademoiselle* and other national magazines. She is the author of ten books including *CREATIVE CAREERS FOR WOMEN* and *DO-IT-ALL-YOURSELF NEEDLEPOINT.*

About The Illustrator

Marjorie Sablow's designs are sold through needlepoint and department stores across the country. The vest featured on our cover was designed by Mrs. Sablow.

Joan Scobey

Marjorie Sablow

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CHAPTER 1

Needlepoint as a Pastime or Passion

The joys of needlepoint are many, and with good reason, rapidly entrance all who first take needle and canvas in hand in a tentative testing of a new medium.

First of all, it is eminently adaptable to time and place. Tucked into a purse or pocket, needlepoint becomes a constant companion, conveniently available to amuse and entertain you, whether during a 15-minute wait for an appointment or a longer period watching television, listening to music, or visiting with friends.

A sociable hobby, needlepoint is well done alone or in the company of others. Reserve areas of detailed work for those times when you want to set your mind to its challenge. Save large sections of background when you choose to relax, converse, listen, in short, to keep creatively busy without stealing time from other pursuits and pleasures.

Not the least of these many delights is the satisfaction of creating something useful, or taking raw canvas and a hank of yarn and producing a handcrafted object that will probably outlast its stitcher.

Since needlepoint gives its highest pleasure when it is designed, worked and even finished by the same person, this book is planned to help you do just that. You can learn about the basic materials of needlepointing, how to make 30 different stitches, where to look for design ideas and how to put them on your canvas, and how to finish your stitched canvas. You can also choose from among 44 projects, each with detailed start-to-finish instructions.

The great joy in needlework is the expression of one's own individual creativity. Painting a canvas with the rich and beautiful colors of wool—whether extravagantly vibrant or subtly restrained—and making something that is uniquely your own is the ultimate satisfaction to be had with needle and canvas. I hope this book will help you reach and enjoy that happy circumstance.

CHAPTER 2

The Basic Materials

You may want to try some needlepointing before committing yourself to a design of your own. In that case, select a design at a needlepoint shop (often listed under Art Needlework in your classified directory) or in the catalog of some well-known shops (see page 170 for mail order sources). Various kinds of designs are available (the necessary wool and needle are usually included):

1. Canvases where the central design is already stitched. Here someone else has had all the fun and you will be left with the tedious task of filling in background.
2. Designs hand painted or silk screened on canvas. Hand-painted designs are more expensive and more exclusive than silk-screened designs, which are run off in quantity.
3. Design charts supplied with a piece of blank canvas, the wool, and the design marked out on graph paper (see page 64 for how to work graphed designs).

When you're ready to design and mount your own

needlepoint, you'll find that the essential materials are readily obtainable. This is what you'll need:

canvas
yarn
tapestry needles
brown wrapping paper for your pattern
indelible marking pencil or India ink
tracing paper
white, clear-drying glue
masking tape, 1-inch wide
plywood blocking board
rustproof tacks
small pointed scissors
frame (optional)

For finishing various items, you will also need miscellaneous sewing notions which are listed under each project in Chapter 7.

Canvas

Commonly made of cotton, flax, hemp or linen, canvas for needlepointing is a heavy cloth which is woven to form regular squares. It looks like a giant enlargement of a piece of fabric, clearly showing each vertical and each horizontal thread. It is treated with sizing to stiffen it for greater ease in stitching.

Canvas is identified by its size, which means the number of threads per inch. Therefore, #18 canvas has 18 threads per inch; #12 canvas has 12 threads per inch; and #5 canvas has 5 threads per inch. It comes in a wide range of sizes, from very coarse canvas of 3 and 4 threads per inch to fine canvas of 32 and 40 threads per inch. Gauze is 40 threads per inch and looks very much like fabric, although it is not flimsy, just fine. Canvas is woven in widths of 24 inches, 36 inches, 40 inches, and less commonly, even 54 inches and wider; the finer mesh canvas usually comes in the narrower widths, the coarser rug canvases in the wider widths.

There are three types of canvas:

Mono, or single thread, canvas. Each intersection in this canvas is formed by one warp thread crossing one woof thread. It is easy to count stitches on it and, because it is usually white, provides an excellent field for painting designs. It is fairly stiff to hold in the hand, though it becomes more pliant as you work

it. However, the one-thread intersections sometimes tend to slip, and certain stitches (see Chapter 3) will not hold at all on mono canvas. A fairly recent innovation, mono canvas is becoming increasingly popular and is widely available in a variety of mesh sizes.

Penelope, or double thread, canvas. Penelope, for years the traditional canvas for needlepoint, is woven with two warp and two woof threads forming each intersection. This gives it certain advantages as well as disadvantages.

Versatility is the great advantage of penelope canvas. While you can stitch over each double thread intersection as if it were mono canvas, you can also split each intersection into four smaller stitches for finer detail by simply spreading apart the canvas threads (see Fig. 41). You can combine regular and split sections of canvas any way you like in your piece, for instance, using the full intersections for stitching background and large areas of one color, and splitting them for facial expressions, fine shading, or elaborate lettering.

Stitches on penelope canvas seem to come out smoother and fuller because they cover four threads at each intersection (rather than the two in mono canvas). The larger number of canvas threads prevents each stitch from being pulled too tightly, thus insuring good yarn coverage. The canvas is less apt to be pulled out of shape during work, and is truer to its thread count than mono canvas (which is sometimes notoriously inaccurate).

On the debit side, you may find it a little difficult to get used to working on penelope. While the two vertical (warp) threads are closely paired, the two horizontal (woof) threads are spaced farther apart, far enough, in fact, to confuse them with the next pair of horizontal threads. This makes it harder to count threads (ordinarily, you stitch over both threads when making one stitch), harder to insert the needle since the double threads make the actual working hole smaller, and therefore slower going on all counts. While some stitches can be worked on penelope that are not possible on mono canvas, the vertical stitches like Gobelin and the flame stitch do not cover as well on penelope as they do on mono.

Penelope canvas is usually natural colored, although it can also be found in white. In finer size mesh it is easier to hold and not as stiff as mono canvas.

Woven canvas. This is triple thick cotton canvas with designs actually woven into the tan and white threads of the canvas. It comes in a variety of patterns—snow flowers, ice crystals, sea shells, fleur-de-lis, a stylized rose motif, brocade-like designs—which should be worked in either a half cross or a cross stitch, 8 stitches to the inch.

Woven canvas is reasonably priced and excellent to use when you don't want to design your own canvas or buy one already designed, and if you don't mind being limited to two stitches. (Because of the thickness of the canvas, any other stitch makes the padding too heavy.)

Choosing the right size canvas. Your choice of canvas is affected by both your design and the size of the finished piece. If your design calls for fairly detailed areas, you should use finer mesh canvas; if your design features boldly defined areas without intricate shapes or shading, you can use coarser mesh canvas. A smaller object like an eyeglass case with a complicated design may be successful only on a small mesh canvas like #14 or #16, or even #18; a boldly striped piano bench may be done effectively—and more quickly—on #8 or even #5 canvas.

When choosing your canvas, you will be striking a balance between detail of design and the amount of time you want to spend on a project, for every time you use a smaller mesh canvas, you will have to put in more stitches to cover the same area. For instance, while #12 canvas has only two more stitches per running inch than #10 canvas, it has 144 stitches rather than 100 stitches per square inch, and you'll be putting in an extra 8624 stitches when you make a 14-inch square pillow.

An excellent size for much needlepoint and certainly for novice stitchers is #10 canvas. You can reproduce fairly intricate designs and shading, and what little you sacrifice in detail, you more than make up in the satisfaction of seeing a piece finished before you are utterly tired and burdened by it. If you want to incorporate fine detail in the design without putting more stitches in the background, #10 penelope is the canvas for you (see Fig. 41). Number 10 canvas is also fairly standard, so that when you go into a needlepoint shop to buy canvas and yarns, you will not only be sure of finding it readily available, but you will get better guidance on wool requirements from the salespeople who are more familiar with it.

If you want greater detail or shading all over the canvas, you should choose a finer all-over mesh like #12, or #14. If your project is not too big in size, you can get really fine detail with #16 and #18, but these fine meshes are tiresome and eye straining to work over large areas.

Yarn

Good yarn for needlepoint should have long smooth fibers to give it the necessary qualities of durability and good coverage on canvas. They are usually made of moth-proofed, fast-dyed wool, and differ generally in their weight, how many plies (strands) make up a thread, and how tightly the plies are twisted together. Your choice of yarn will depend on the colors available, the weight of the yarn required to cover the canvas and, of course, the availability and price.

Tapestry yarn comes in matched dye lots and a range of colors—exceeding 50 in most brands—that should be adequate for all but the most exacting needs. It is tightly twisted 4-ply yarn, available in 40-yard, and sometimes 100-yard skeins. Use it on #10 and #12 canvas in the full strand. You can double it for coarser canvas but you'll find it difficult to separate for finer canvas.

Crewel wool is springy 2-ply yarn that can be separated into single strands. It is sold in 20-25 yard skeins and comes in a wide variety of colors. Use it on #18 and #20 canvas, doubled on #14 canvas, two threads doubled on #7 canvas, and three threads doubled on #5 mesh.

Persian wool is a versatile 2-ply yarn that is loosely twisted into 3-strand threads that are stitched separately or together. It comes in a breathtaking range of colors, including hundreds of shades, and is sold by the skein, the ounce, and even by the thread in some shops. Use the full 3-strand thread on #10 canvas, use 2 of the 3 strands on #12 and #14 canvas, use 1 strand for #18 canvas or if you are splitting #10 penelope into the small, 2-square mesh. On #7 canvas use 1 full thread doubled (6 strands), and on #5 canvas use 8 strands.

Knitting worsted is tightly twisted 4-ply wool. It has shorter fibers than tapestry or Persian wool, making it less durable, and therefore, less desirable for hard wearing items. However, its cheaper cost may offset its lack of durability if, for instance, you are making a wall hanging or an object for a child's room

that will soon outgrow its decorative appropriateness. Use it on #10 and #12 canvas. You can double it for coarser mesh, but you cannot split it for finer canvas.

Rug wool is rougher textured, 3-ply wool that is sold by the pound, yielding about 250 yards of wool. Use it on #8 mesh or coarser.

While wool best combines the required durability and coverage, there is an abundance of other materials available for highlighting and other special effects. Silks and mercerized cotton floss come in 2-ply, 6-strand threads which are sold in 1½ ounce or 9-yard skeins. They are used for highlighting and for petit point, 1 or 2 threads at a time as on gauze, or up to 6 or more threads on less fine canvas. Metallic threads, Lurex mixtures, gold fingering, metal, string and even raffia can all be incorporated into needlepoint, although they are usually embroidered over already worked needlepoint rather than directly on the canvas.

Figuring your yarn

Finding out how much yarn you will need for your canvas is not difficult. You need to answer two questions. How much yarn does it take to stitch one square inch of needlepoint? How many square inches of needlepoint will be stitched on the canvas?

To answer the first question, stitch one square inch of canvas, using the same size canvas and the wool you will be using in the project. This will tell you exactly how much yarn you need. Remember that the amount of yarn will be affected by the number of strands you are using as well as the length of each strand.

To answer the second question, simply multiply the length by the width to determine the total square inches of needlepoint, and then apportion this total by colors. Multiply the total square inches of each color area by the amount of yarn needed to stitch a square inch, and you will have your yarn requirements.

If calculating your yarn requirements seems insurmountable, take your design to a needlepoint shop where they will not only estimate but supply your yarn needs. Be generous in your purchase of yarn—especially for the background—and note the manufacturer's dye lot or color number.

Needles

Needles for needlepointing are called tapestry needles. They have long tapered eyes and blunt points. They come in sizes 24 through 13, with the higher numbered needles used on finer (higher numbered) mesh, and the lower numbered needles used on coarser (lower numbered) canvas. While it is best to try out different size needles with different yarns and canvases, here is a general guide for needle selection.

Canvas size	Needle size
18, 24	24
16	19-22
14	20
10, 12	17-19
7, 8	15
5 and under	13

Frame

It has been popular in the past to tack canvas to a frame while working it. While this does keep the canvas in shape, it reduces portability and ease of stitching and takes much of the fun out of needlepointing. Since all canvas can be blocked into shape after completion, frames are not advisable unless you are working on a very special project.

Glossary

Along with the basic materials you need, here are some basic terms you may encounter:

Needlepoint properly refers to a kind of lace or to an embroidery stitch, however it popularly describes various stitches that are worked over and under canvas threads. It is distinguished from crewel work in that it covers the entire surface of the canvas while crewel embroiders just a pattern or a design (and not the background) on a fabric, often linen.

Petit point is needlepoint worked on canvas with a mesh count of 16 or more threads per inch. Although any stitch can be worked on this fine canvas, petit point is commonly worked in continental.

Gros point popularly describes needlepoint which is worked on canvas with a mesh count of 8 to 14 threads per inch.

Quick point is worked on large mesh canvas of 4 or 5 threads per inch, usually in a combination of continental and half cross stitches.

Tapestry is a woven textile often used as a wall hanging. Some needlepoint stitches—particularly Gobelin—were meant to imitate tapestry, hence tapestry became a synonym, erroneously, for needlepoint canvas work. The use of "tapestry" yarn and needles contributes to this misunderstanding.

CHAPTER 3

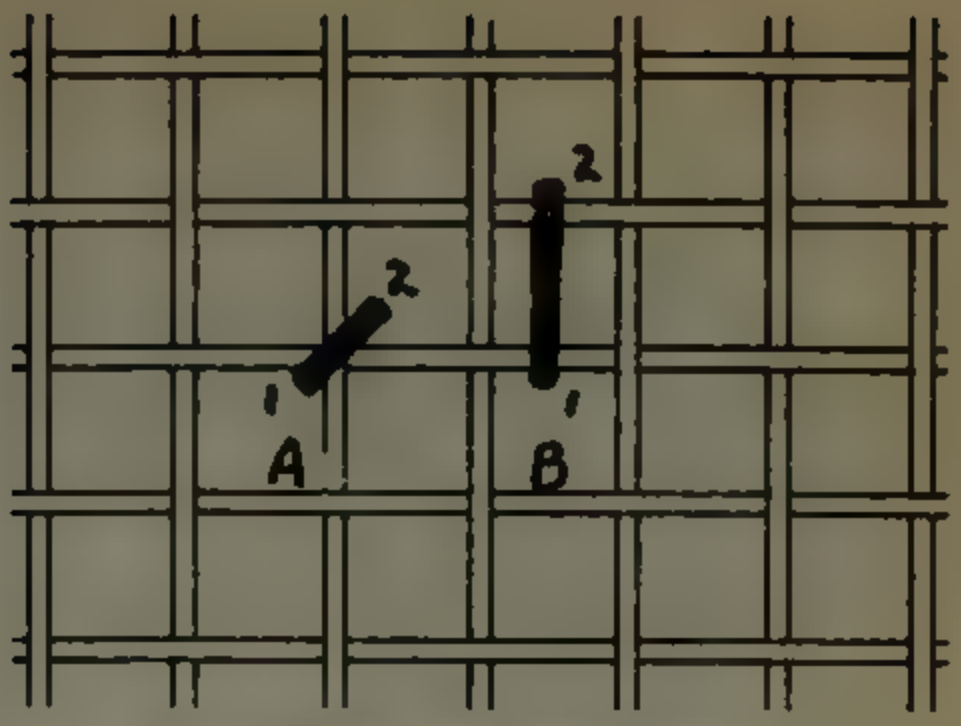


Fig. 1. The two basic stitches

The Stitches

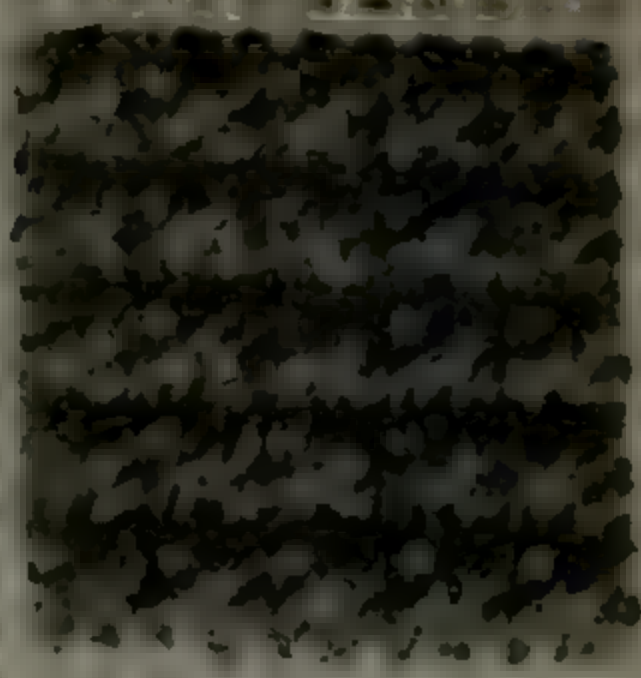
Many different stitches are possible on needlepoint canvas, some on mono, some on penelope, and many of them on both types. But don't be confused by the variety; they are all variations of either a slanting stitch or a straight, up-and-down stitch (see Fig. 1). The slanting stitch covers one intersection of canvas threads (A, Fig. 1); the straight stitch is made up and down over the horizontal threads of the canvas and lie parallel to the vertical threads (B, Fig. 1). The great variety of stitches comes from working these two simple stitches over varying numbers of threads of intersections, in different combinations and sequences. Some people use only one or two simple stitches their whole lives, others enjoy the variety of working many different stitches. Experiment with the following stitches on different size canvases until you find the kind of needlepoint that gives you the greatest pleasure.

To work the stitches, follow the numbers in sequence, putting your needle up through the canvas from below at 1 (and subsequent odd numbers) and down through the canvas at 2 (and subsequent even numbers).

Note: Form the stitches the same way on all size canvas. Petit point and gros point simply indicate the general size of the canvas mesh and not any particular stitch.

STITCHES ON MONO CANVAS

Triangle



Mosaic

Leaf

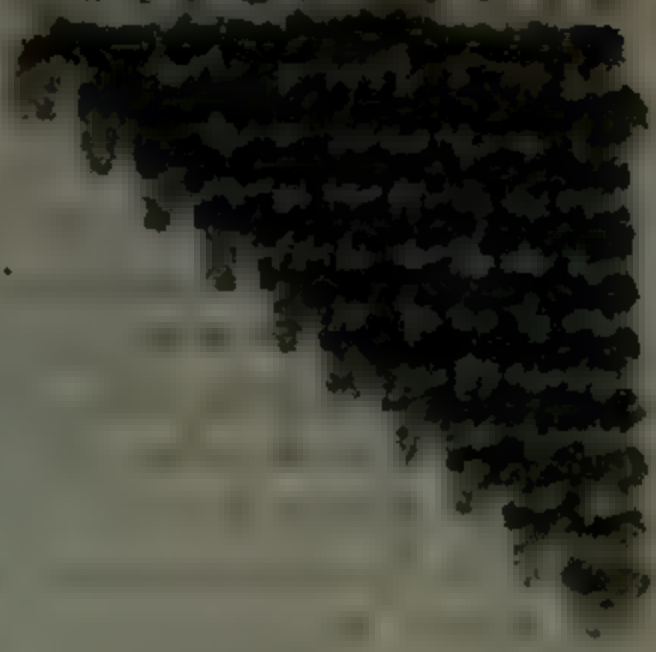
Fern

Rice

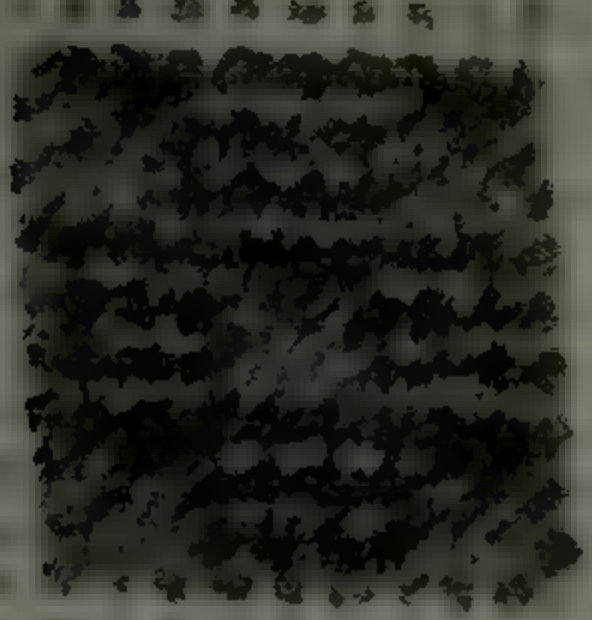
Double Cross

STITCHES ON MONO CANVAS

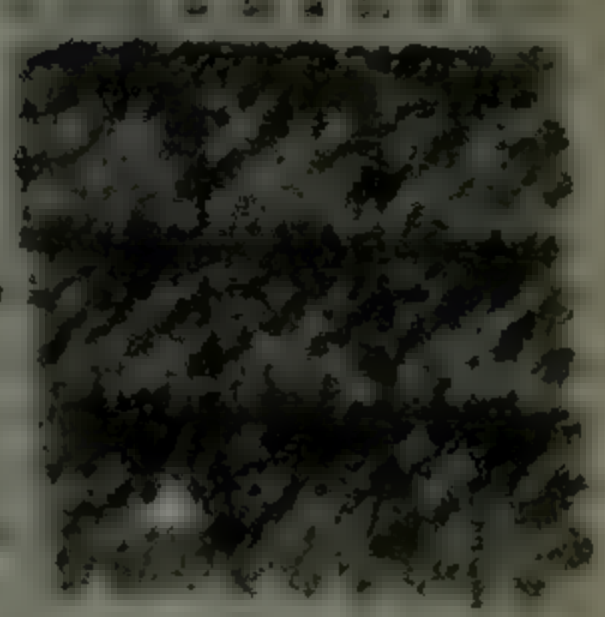
Continental



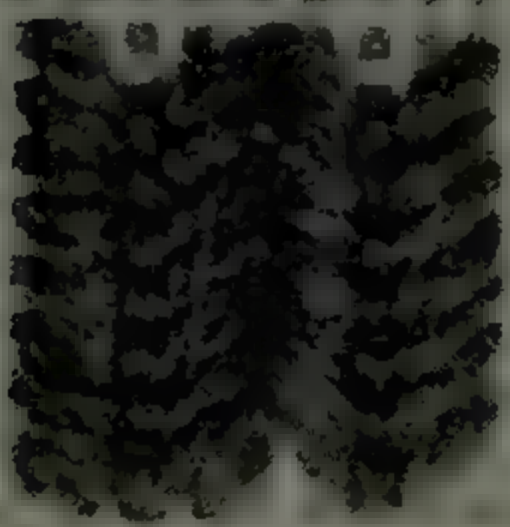
Basket Weave



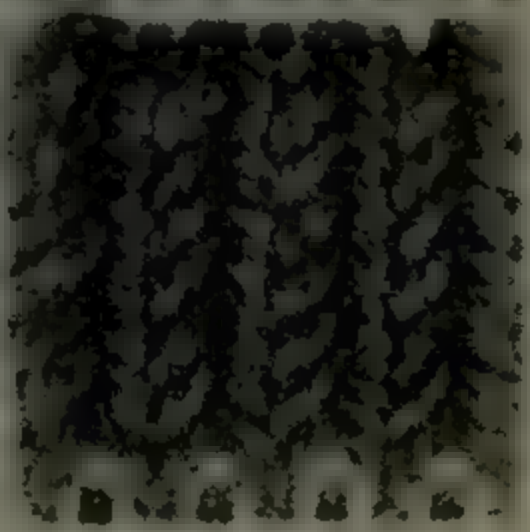
Checker



Scotch



Stem



Kalem

STITCHES ON MONO CANVAS

Upright Cross

Smyrna Cross

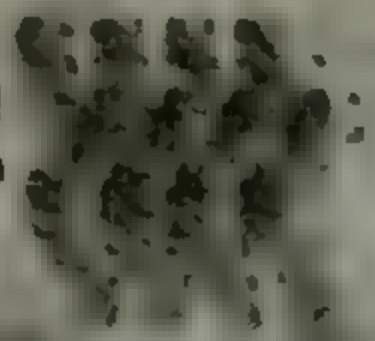
French Embroidery

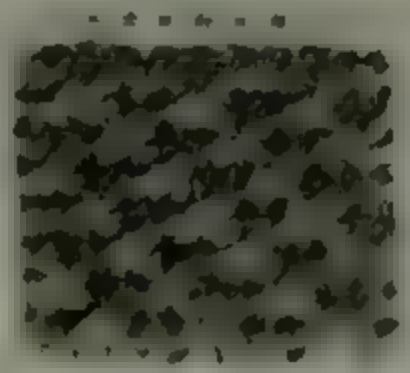
Double Leviathan

Cashmere

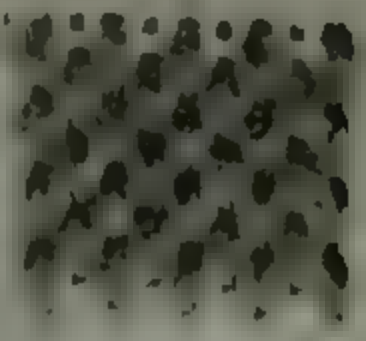
Flame

Plaited Gobelin

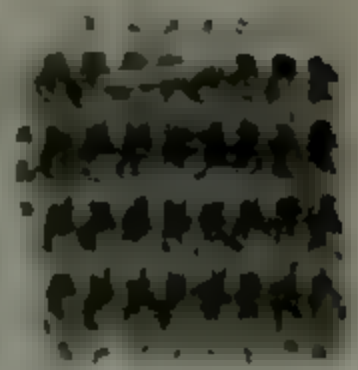




Diagonal Mosaic



Brick



Gobelin

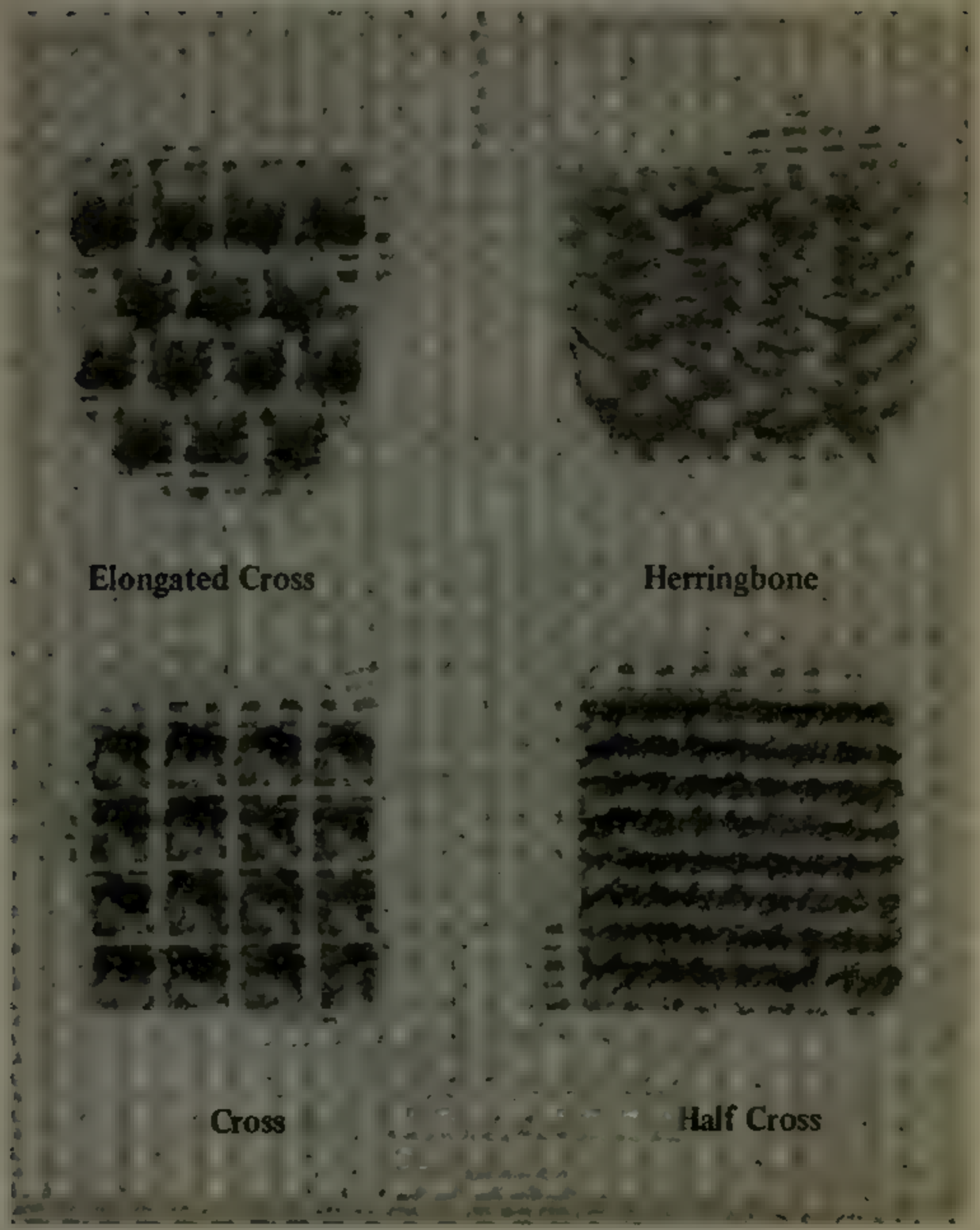
Turkey Tufting
Looped (left)

Knotted

Interlocking Gobelin

Slanting Gobelin

STITCHES ON PENELOPE CANVAS



Stitch: Continental or Tent

Canvas: Mono or penelope

Description: The continental stitch is easy to work and useful for projects requiring durability, since it provides good padding on the back. Its main disadvantage is that it distorts the canvas, sometimes severely, and may be difficult to block to its desired shape.

Best use: Background, filling in details, outlining shapes.

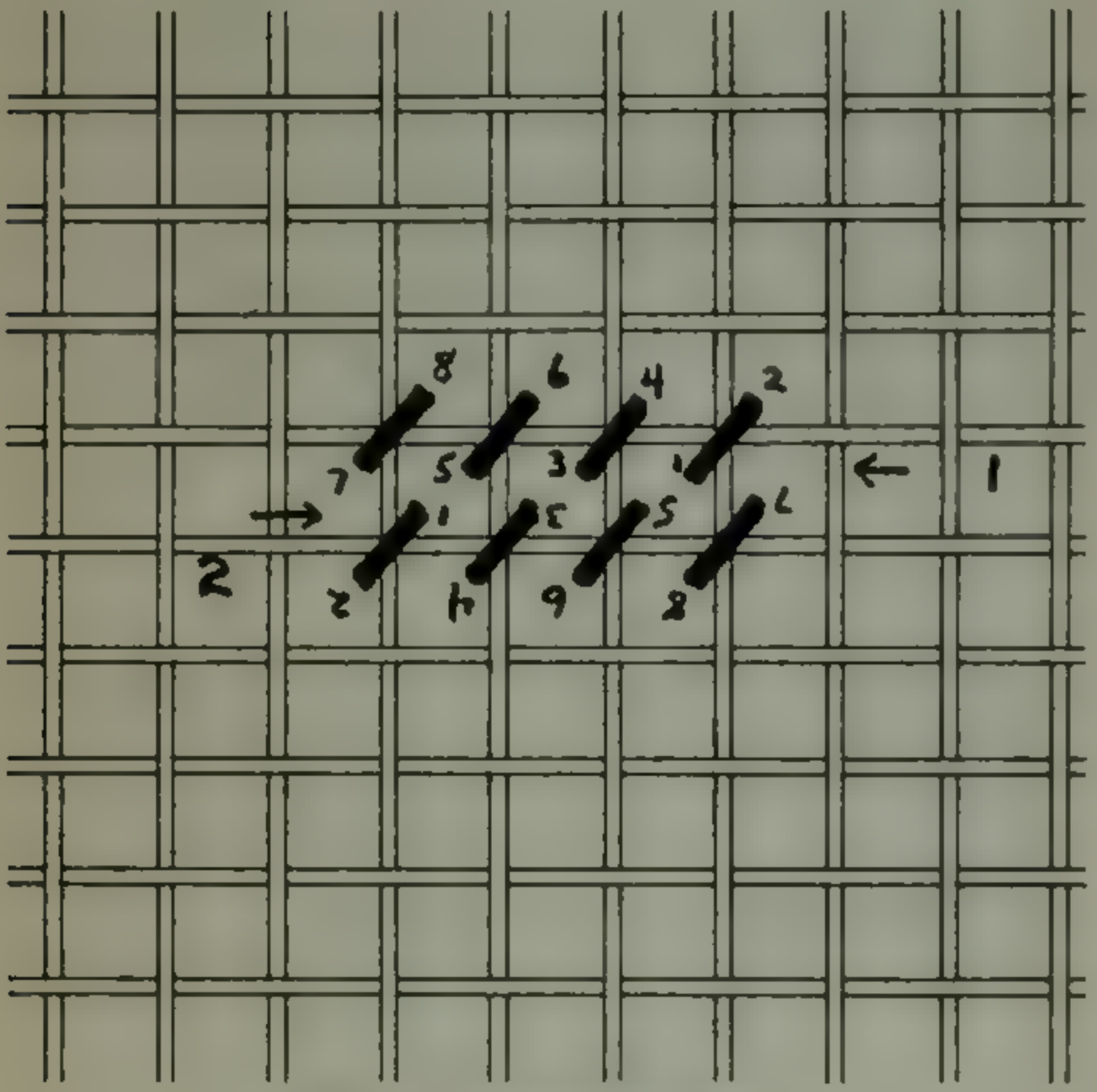


Fig. 2. Continental stitch

Working the stitch: Always work a row of continental stitches from right to left, then turn the canvas around and work the return row, still stitching from right to left (see Fig. 2). Keep your stitches loose to lessen distortion and get adequate coverage of yarn.

Stitch: Half Cross
Canvas: Penelope
Description: A traditional stitch on double thread canvas, the half cross is thrifty with yarn since there is little padding at the back of the stitch. Use it when heavy wear is not anticipated. It also distorts the canvas, making blocking more difficult.
Best use: Background, filling in details, and outlining shapes.

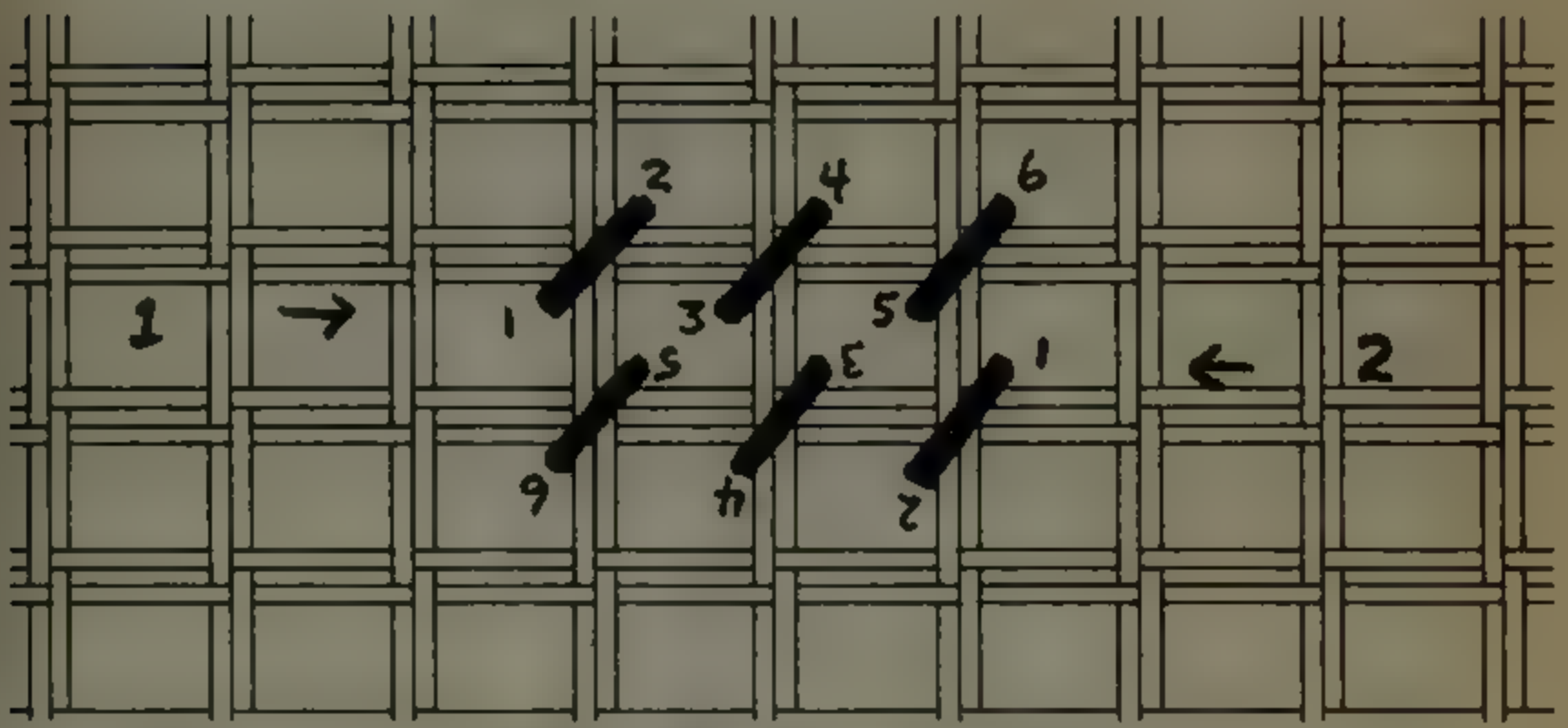


Fig. 3. Half Cross stitch

Working the stitch: Always work a row of half cross from left to right, then turn the canvas around and work the return row, still stitching from left to right (see Fig. 3). Keep your stitches loose for minimal distortion and good coverage. You can also use the half cross in combination with the continental stitch. Work one row of continental from right to left and, without turning the canvas, return on the next row, working half cross from left to right. When worked on coarser canvas like #5 penelope, this hybrid stitch is sometimes called "quick point".

Stitch: Basket Weave or Diagonal Tent
Canvas: Mono or penelope
Description: Basket weave, named for the attractive criss-

cross pattern it makes on the back of the canvas, has a closely woven backing, making it particularly useful for items requiring durability like rugs and upholstered pieces. It barely pulls the canvas out of shape, so blocking is not burdensome. It is an interesting stitch, fun to do, and the favorite of veteran needlewomen. Its main disadvantage is that it lacks maneuverability and is hard to maintain in areas where there are small shapes or intricate design changes.

Best use: A background stitch, or filler, used after shapes have been outlined in continental or half cross.

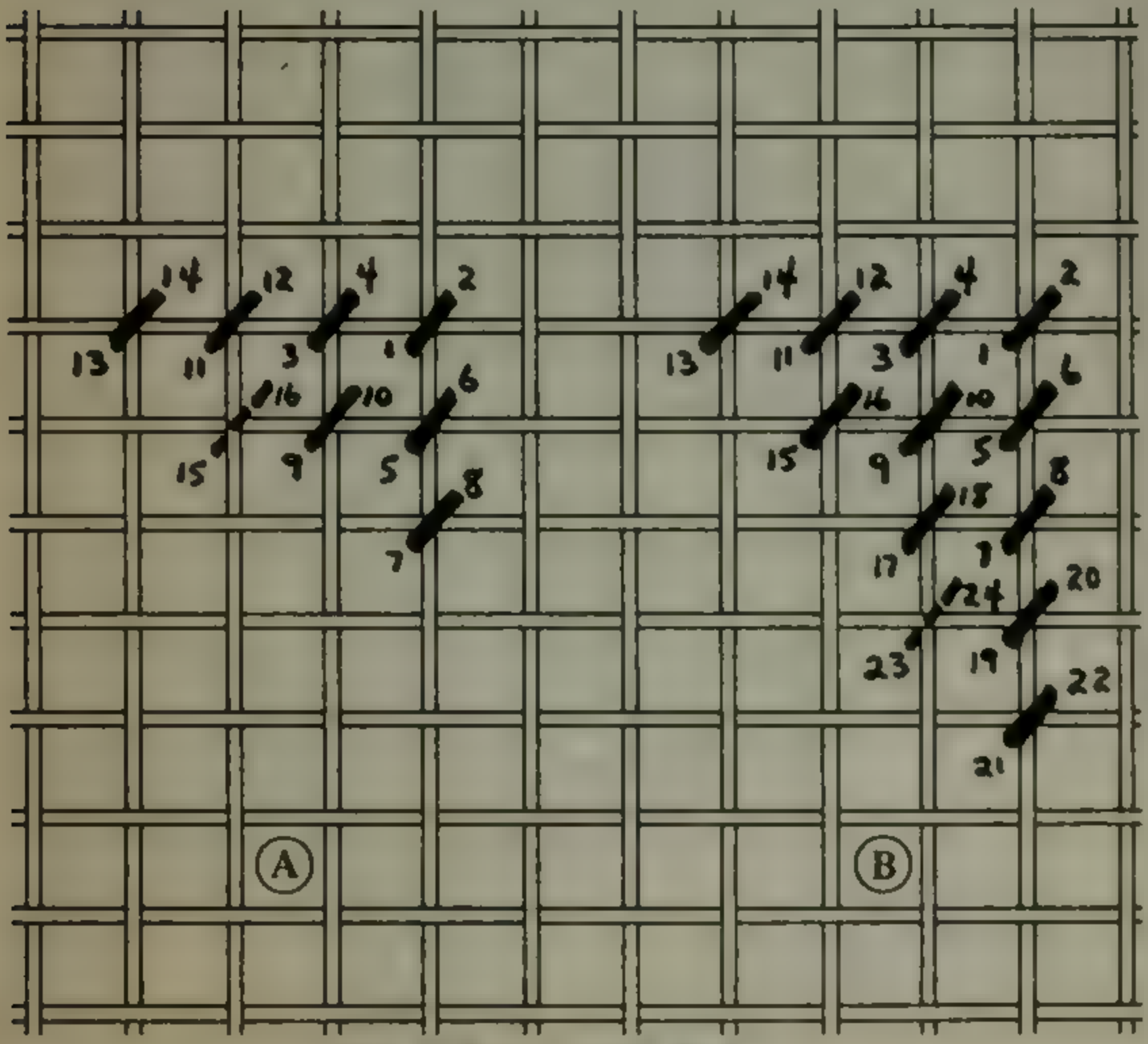


Fig. 4. Basket weave stitch

Working the stitch:

Always start basket weave at the top right corner of your design (if you are left handed, start at the lower left). Work your rows diagonally, first going down the canvas from left to right (A, Fig. 4), then up the canvas, from right to left (B, Fig. 4) without turning the canvas around. There is a completely logical rhythm to the sequence of stitches (see Fig. 5) which you will soon master. The main trick in basket weave is to alternate your rows properly; if two neighboring rows are worked in the same direction, a faint ridge will show where the basket weave pattern has been interrupted. Get in the habit of putting down your needlepoint in the middle of a row of basket weave rather than at the end of a row so you will always know in what direction you are working. Never skip to another part of the same color area or your rows may not alternate when the two areas are joined.

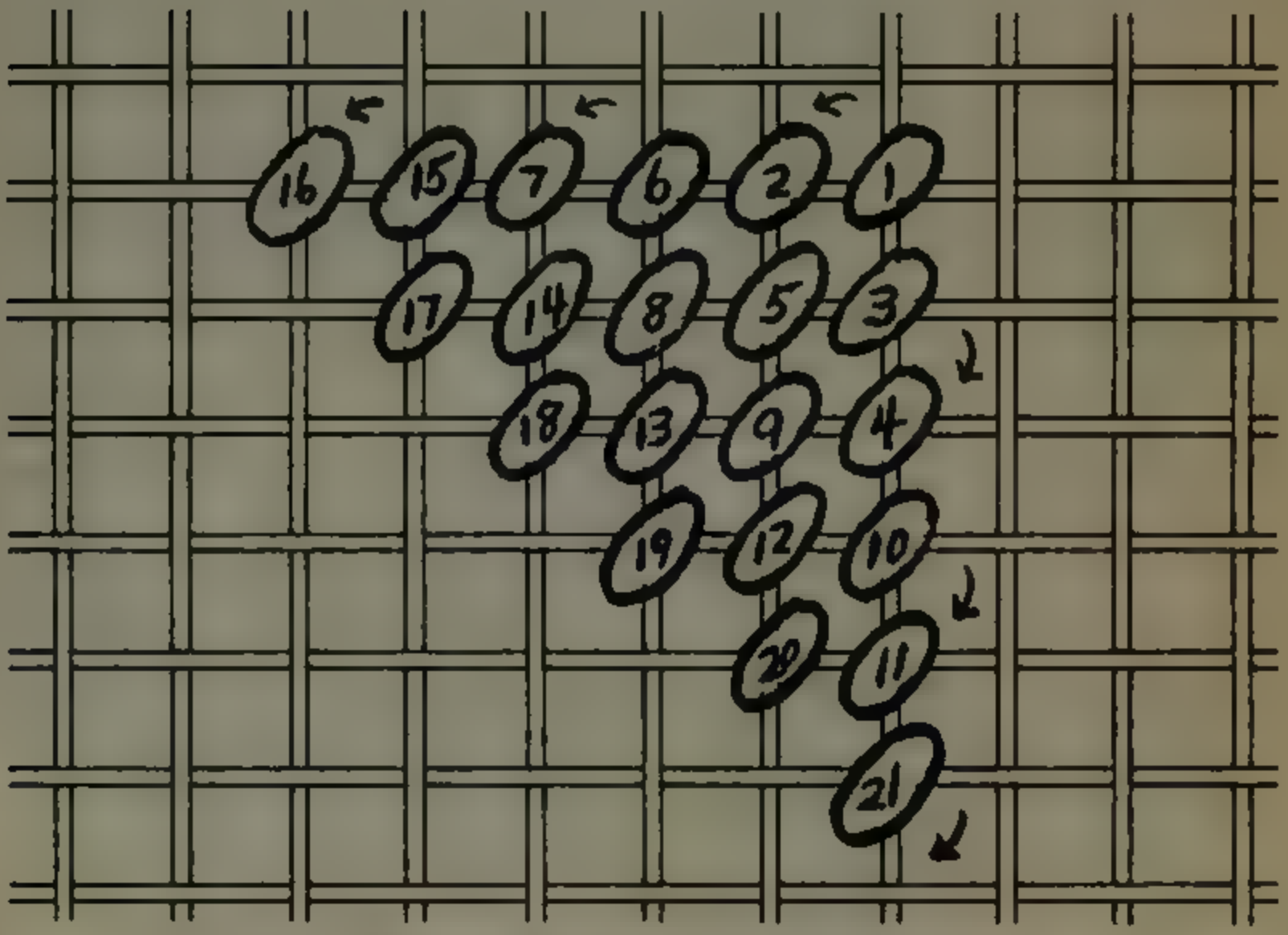


Fig. 5. Sequence of stitches in basket weave

Stitch: Mosaic
Canvas: Mono or penelope

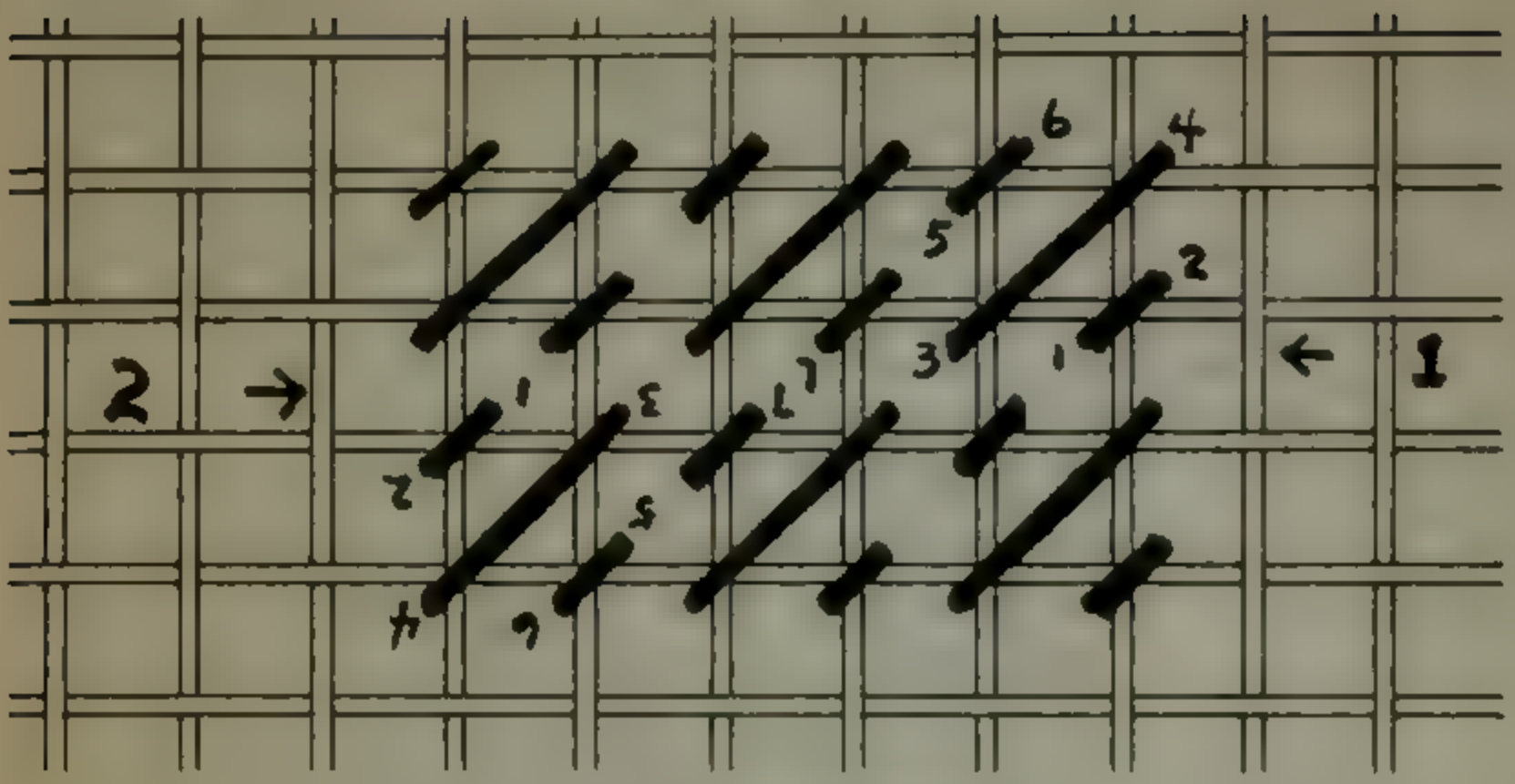


Fig. 6. Mosaic stitch

Description: The mosaic stitch gives an over-all box-like appearance with an interesting pattern. It works up quickly, has a firm padding which gives it durability, but tends to distort the canvas.

Best use: Use as a background stitch or filler in large areas, or utilize its interesting pattern. Worked in two colors, it forms a checkerboard.

Working the stitch: Always work the stitch from right to left, then turn the canvas around so the return row is still stitched from right to left (see Fig. 6). For an unbroken pattern, be sure the threads of the canvas are divisible by two. If you are working this as a background around a central motif and can't fit the entire stitch in, compensate where necessary with individual continental stitches in the background color until you can resume the mosaic pattern.

Stitch: Diagonal Mosaic
Canvas: Mono or penelope
Description: When the mosaic stitch is worked diagonally, it forms an interesting pattern of diagonal

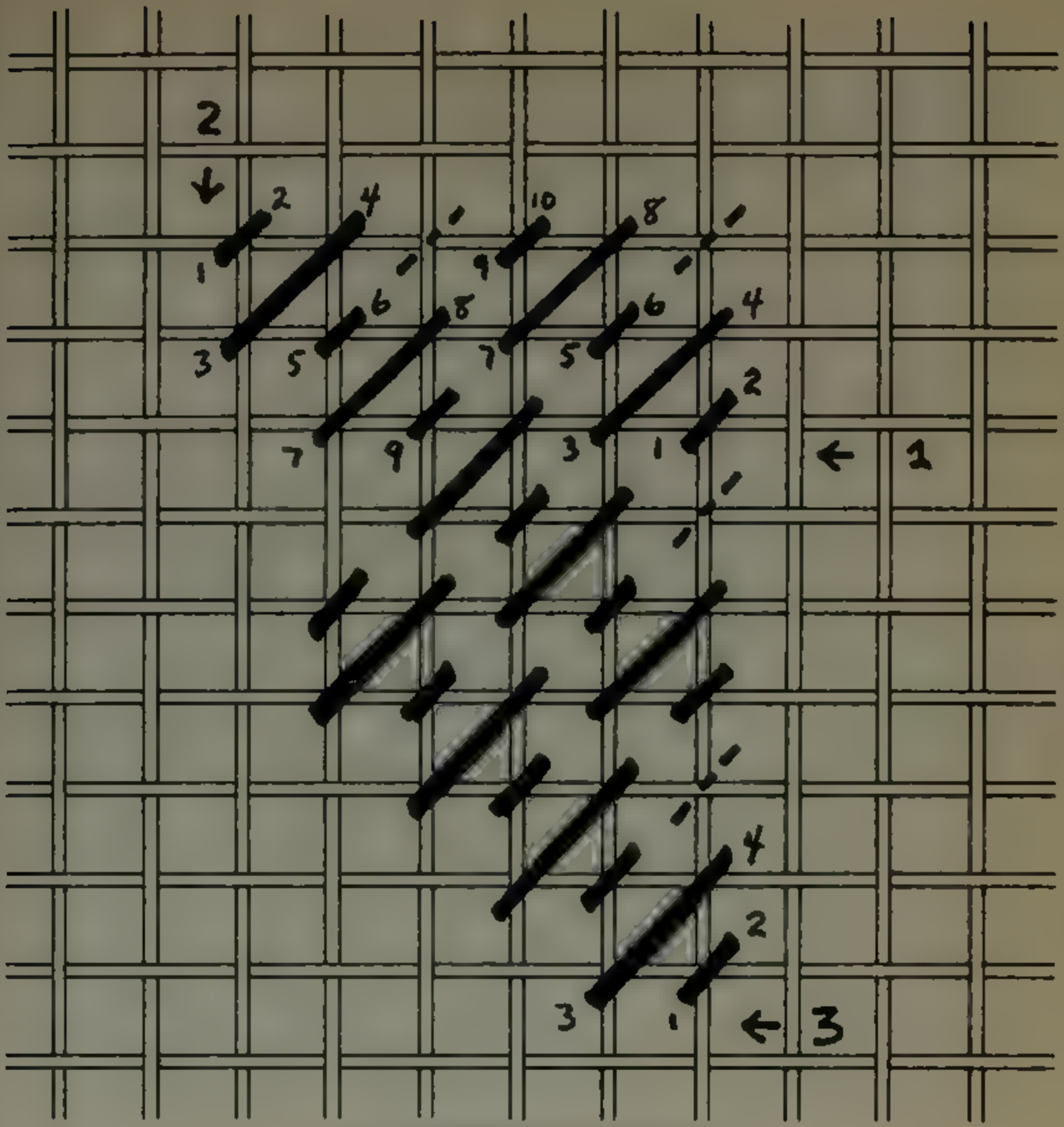


Fig. 7. Diagonal mosaic stitch

stripes. The stitch is quick to work, with a firm padding for good wearability.

Best use: An attractive background stitch.

Working the stitch: Work the rows of stitches diagonally, going up the canvas from right to left, then down the canvas from left to right (see Fig. 7) without turning the canvas around. Where you can't complete an entire stitch around the edges, fill in the background with individual continental stitches as needed (broken lines in Fig. 7).

Stitch: Cashmere

Canvas: Mono or penelope

Description: The cashmere stitch is a vertical enlargement of the mosaic stitch and has many of the same characteristics. It works up quickly, has a firm padding which gives it durability, but it tends to distort the canvas. It has a neat, rectangular pattern when done in large areas.

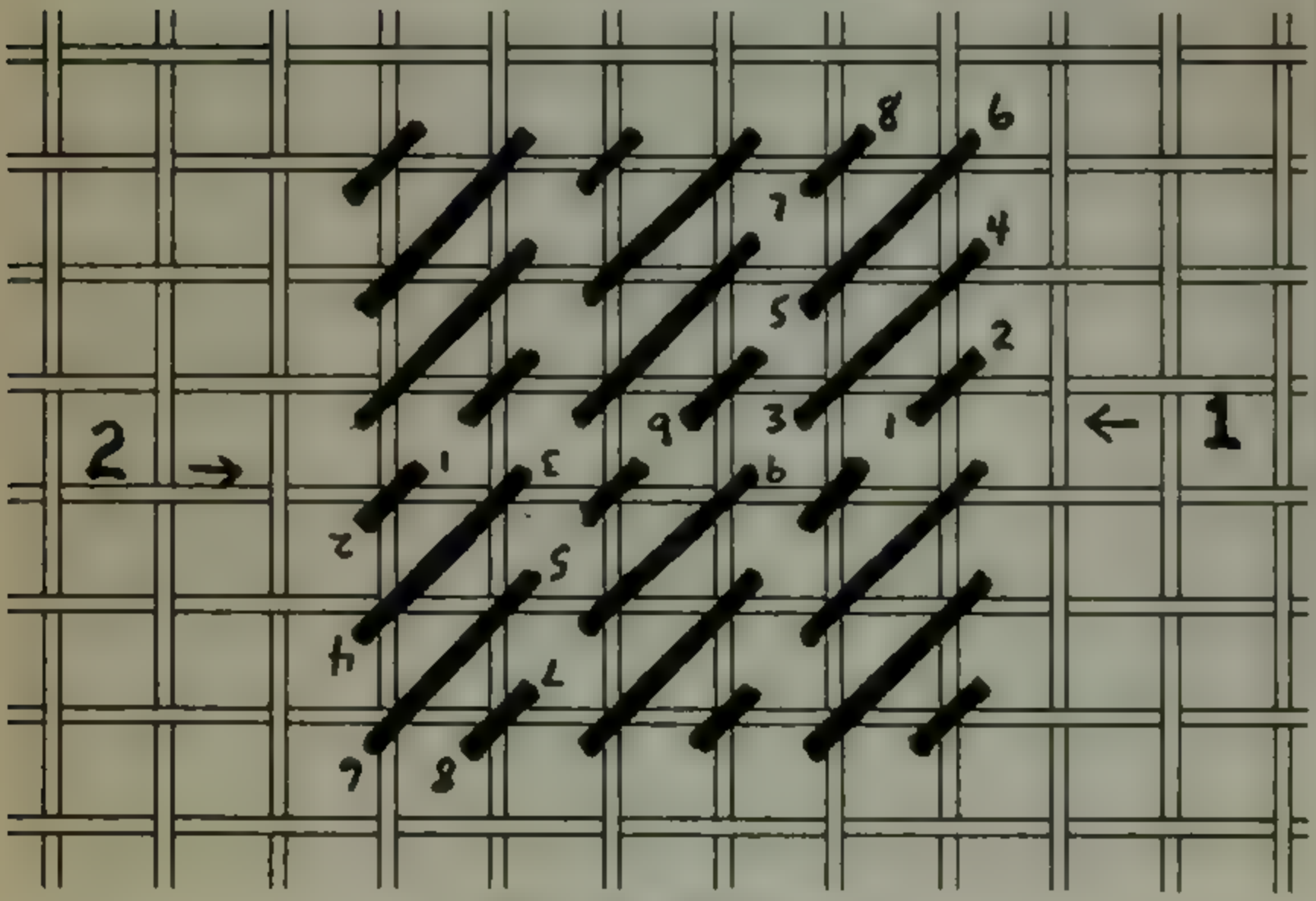


Fig. 8. Cashmere stitch

Best use: For background. Stitched in two colors, it makes a checkerboard design.

Working the stitch: Always work the stitch from right to left, then turn the canvas around so the return row is still stitched from right to left (see Fig. 8). For an unbroken pattern, the threads of the canvas must be divisible by two from side to side, and divisible by three from top to bottom. If part of the central design interrupts a complete cashmere stitch, fill in the background with individual continental stitches where needed until you can resume the cashmere pattern.

Stitch: Scotch

Canvas: Mono or penelope

Description: The scotch stitch is an enlargement of the mosaic stitch, worked over 3 or even 4 threads in each direction. It covers the canvas very quickly, has a firm padding which gives it durability, but it tends to distort the canvas and the long threads sometimes snag.

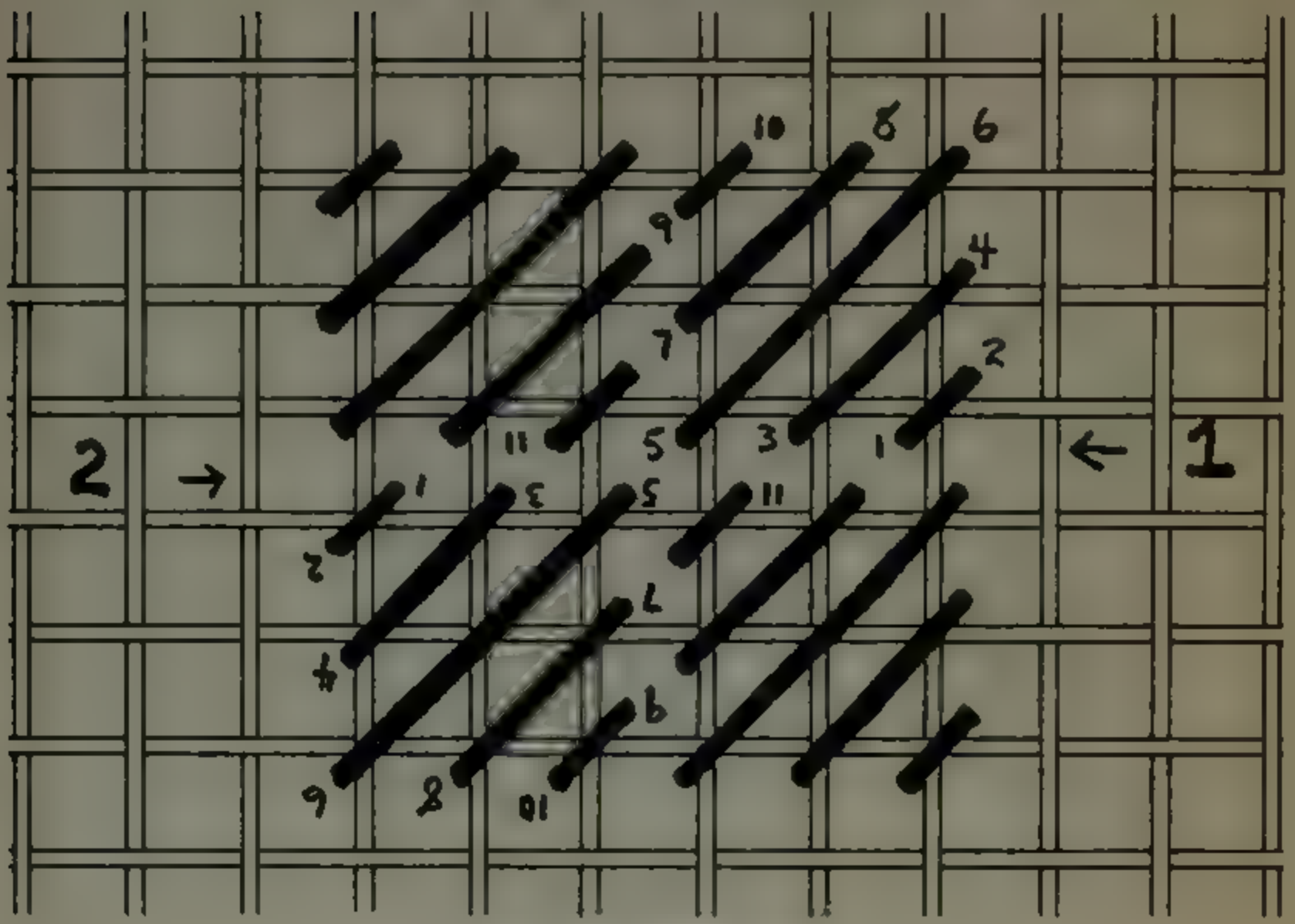


Fig. 9. Scotch stitch

Best use: Backgrounds and borders. Stitched in two colors, it makes a checkerboard pattern.

Working the stitch: Always work the stitch from right to left, then turn the canvas around so the return row is still stitched from right to left (see Fig. 9). Keep your yarn flat and untwisted to cover the canvas properly. Be sure the size of your canvas accommodates a row of complete scotch stitches. If part of the central design interrupts a complete scotch stitch, fill in the background with individual continental stitches where needed until you can resume the scotch pattern.

Stitch: Checker
Canvas: Mono or penelope
Description: The checker stitch is a variant of the scotch stitch, alternating squares of continental or half cross with squares of scotch stitch to form a checkered pattern. It is slower to work than the scotch stitch, but has fewer long strands to snag. Its backing is firm, giving it good durability, but it tends to distort the canvas.

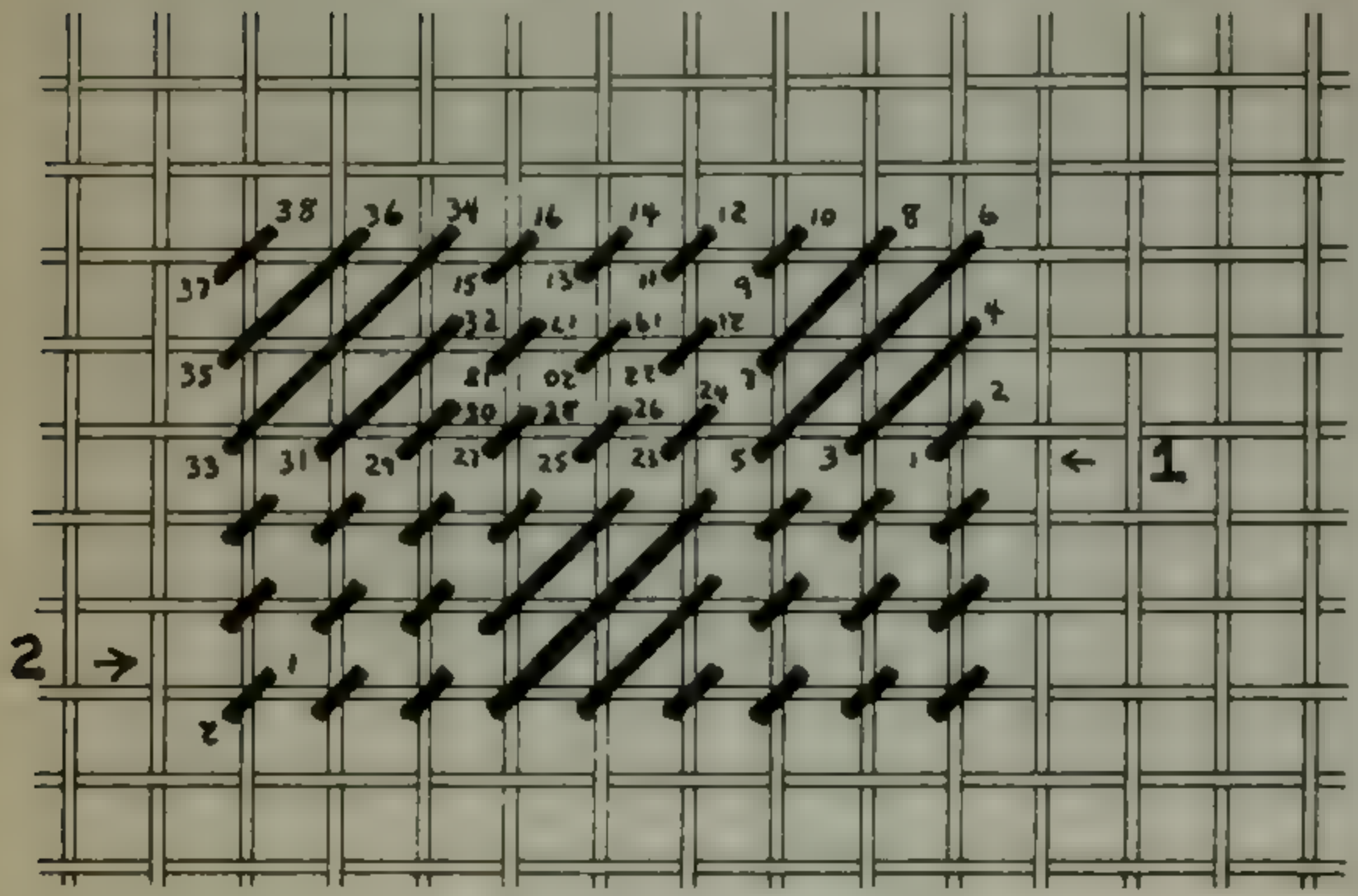


Fig. 10. Checker stitch

Best use: Borders and patterned backgrounds. Stitched in two colors, it forms an effective checkered design.

Working the stitch: Always work the stitch from right to left, then turn the canvas around so the return row is still stitched from right to left (see Fig. 10). Keep yarn flat and untwisted for good coverage. Plan your canvas to accommodate a full sequence of stitches.

Stitch: Knotted
Canvas: Mono or penelope

Description: This is a long slanted stitch tied down in the middle like a vertical bow knot. It is tightly woven, hard wearing and virtually snagproof, making it ideal for upholstery uses. Stitched with a loose hand, it will not distort the canvas too much.

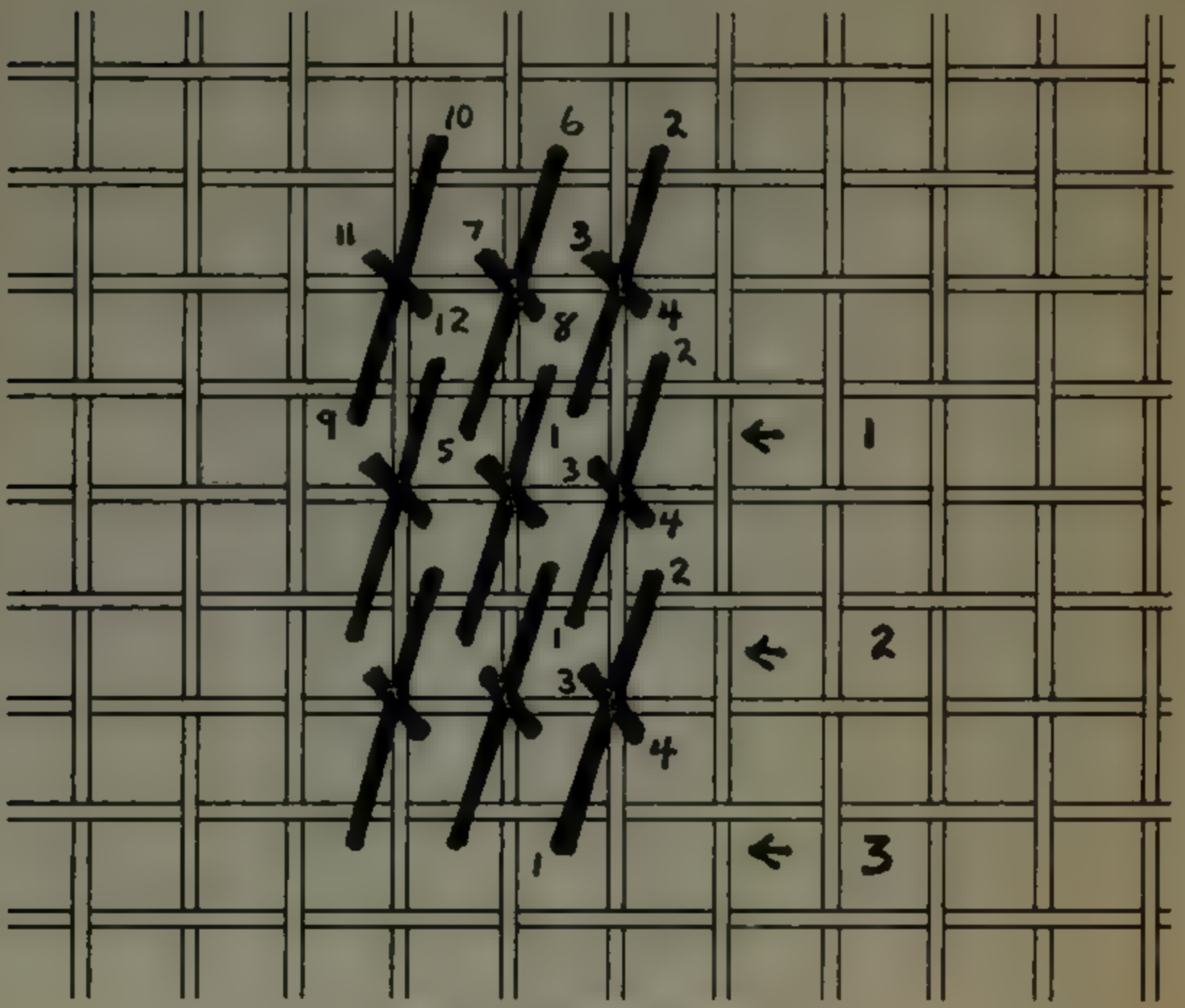


Fig. 11. Knotted stitch

Best use: Backgrounds and filling in large areas.

Working the stitch: Always work the stitch from right to left, cutting and securing the yarn when you end a row and starting at the right side of the next row without turning the canvas (see Fig. 11).

Stitch: Kalem

Canvas: Mono or penelope

Description: The braided stripes of this stitch look like knitting. It is slow to work up, but makes an interesting pattern.

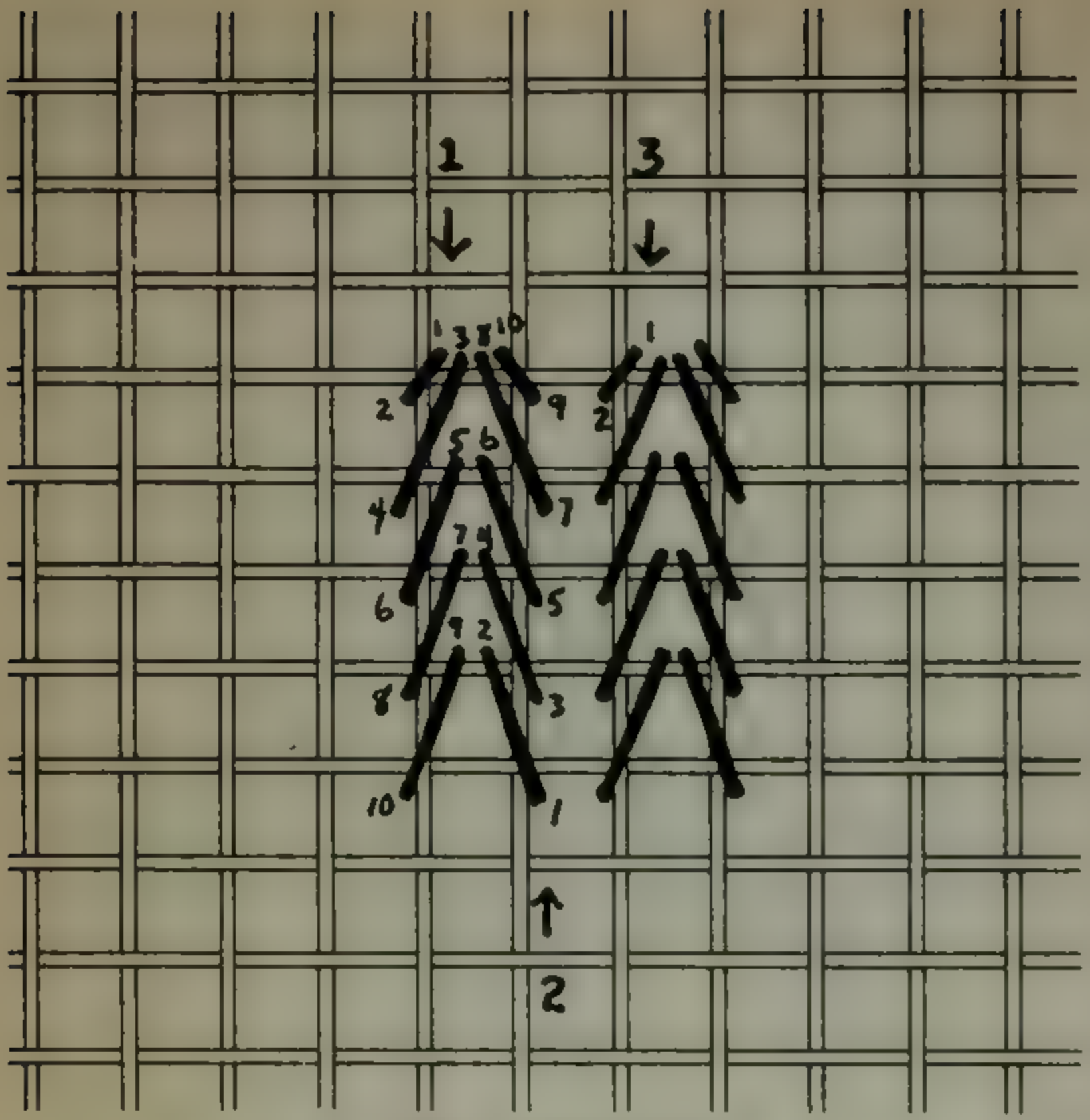


Fig. 12. Kalem stitch

Best use: Backgrounds or as a filler.

Working the stitch: Each row of stitches is worked separately over two threads, first going down, the return half going up (see Fig. 12). While the stitch runs vertically on your canvas, you may find it easier to actually work the stitch from left to right by holding the top of the canvas as you make the first half of the stitch and then holding the bottom of the canvas for the completion of the row. A variation of the kalem is worked horizontally rather than vertically and the two stitches combine effectively in the same canvas.

Stitch: Fern
Canvas: Mono or penelope
Description: Rows of fern stitch form wide vertical braids. They are fairly tightly woven, with thick padding, giving durability. The stitch covers the canvas quickly and is fun to do.

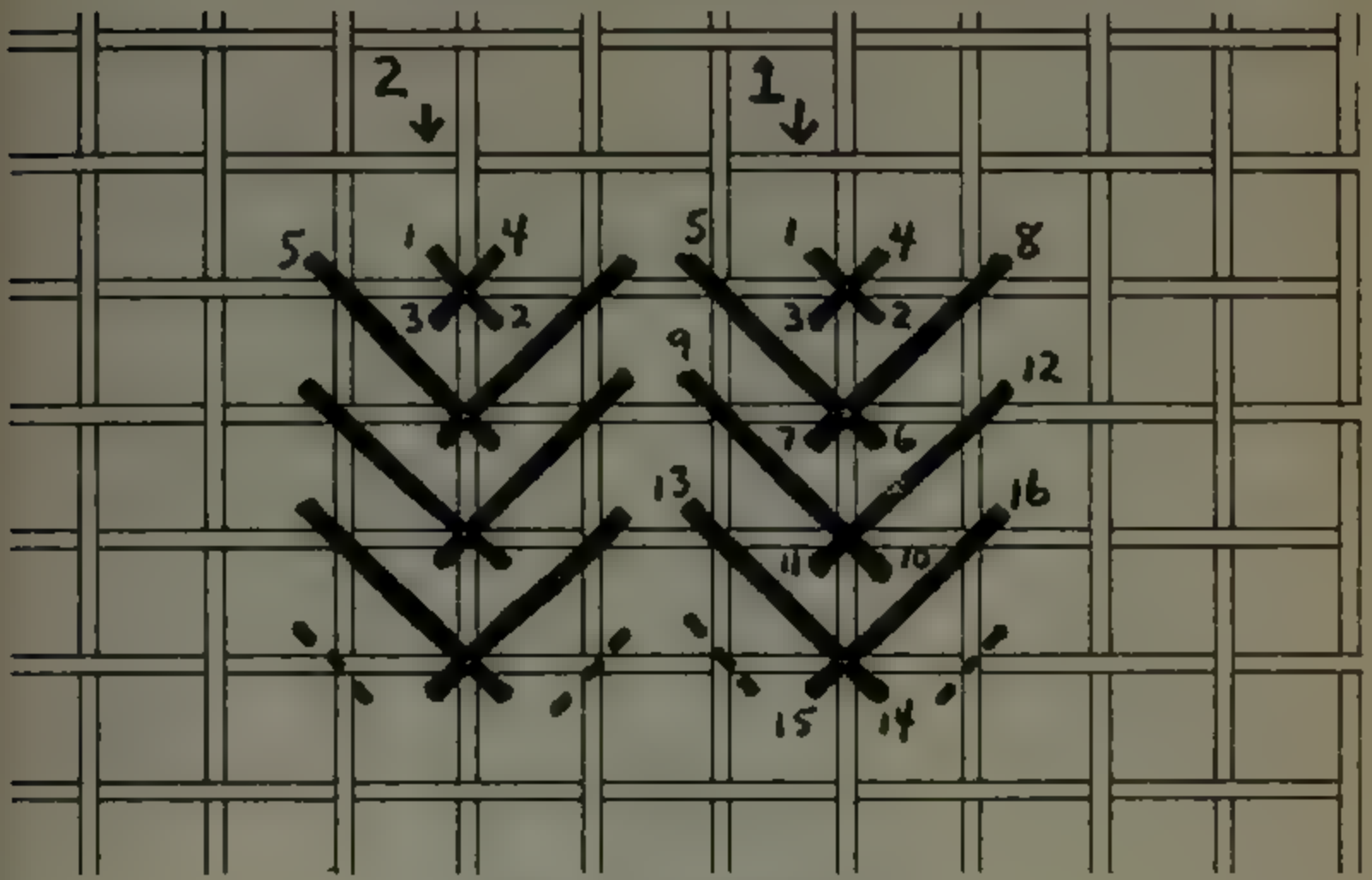


Fig. 13. Fern stitch

Best use: Background.
Working the stitch: The stitch can only be worked from top to bottom. When you reach the bottom of a row, you must cut and secure your yarn, then start the next row at the top of the canvas (see Fig. 13). In the bottom row, fill in the empty intersections of canvas with individual tent or reverse tent stitches running in the appropriate direction (broken lines in Fig. 13). When planning your space requirements for this stitch, remember that each row of fern stitch covers three vertical threads.

Stitch: Stem
Canvas: Mono or penelope
Description: The stem stitch is closely related to the fern stitch. The braid is a little wider and separated by a running stitch, giving it a butterfly-like

appearance. Like the fern stitch, it is quick and easy to do and gives a well-padded backing.

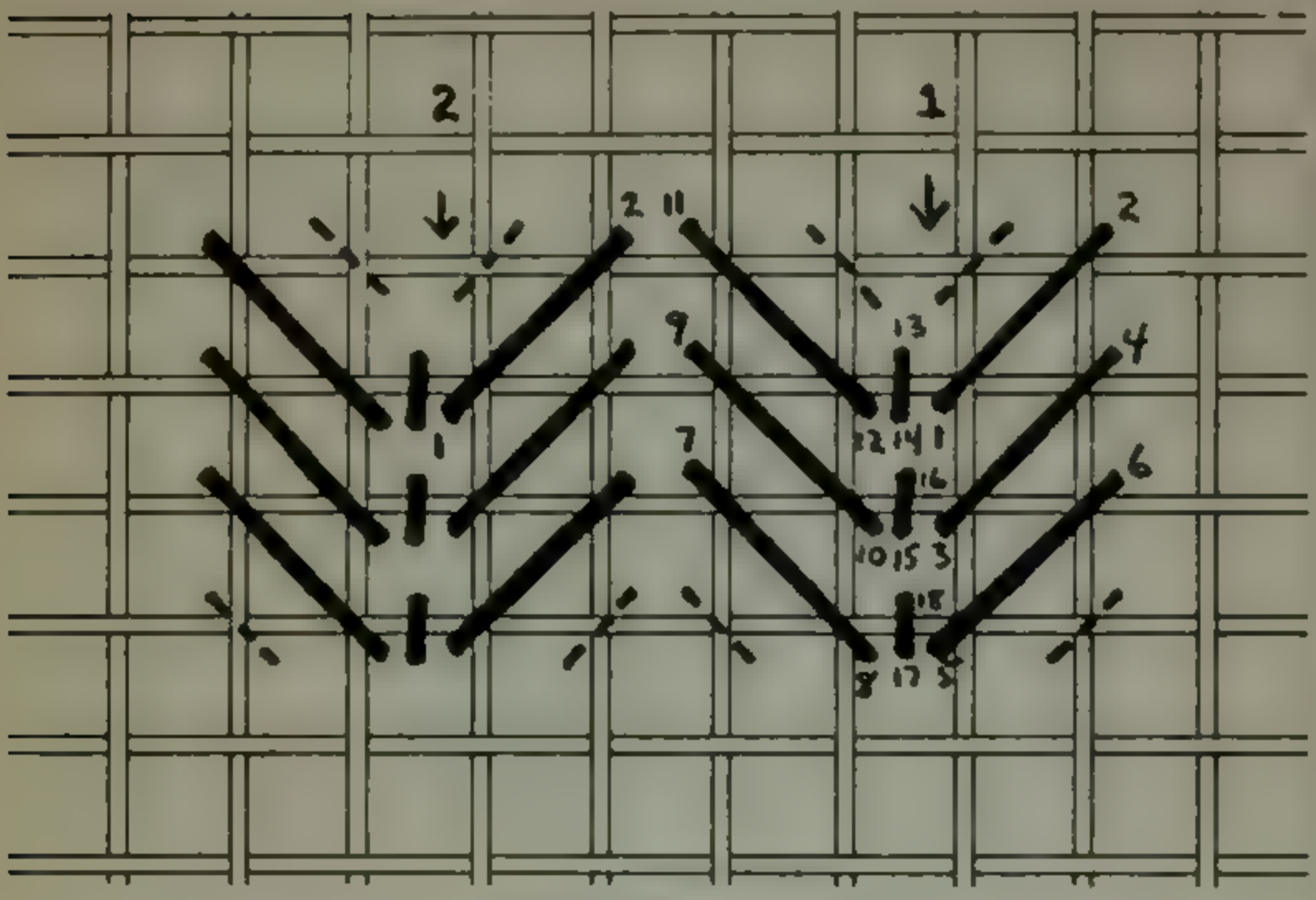


Fig. 14. Stem stitch

Best use: As a decorative pattern.

Working the stitch: Each row of stitches is worked separately over four vertical threads, first half going down over two threads, then return half going up over two threads, with an upright back stitch running vertically between them (see Fig. 14). For variety, work the running stitches in a contrasting color. In the top and bottom rows, fill in the empty intersections of canvas with individual tent or reverse tent stitches running in the appropriate direction (broken lines in Fig. 14). When planning your canvas, remember that each row of stem stitches requires four vertical threads.

Stitch: Leaf

Canvas: Mono

Description: A fancy stitch, this is quick and relatively easy to do. It forms a well padded backing, but the long strokes snag easily.

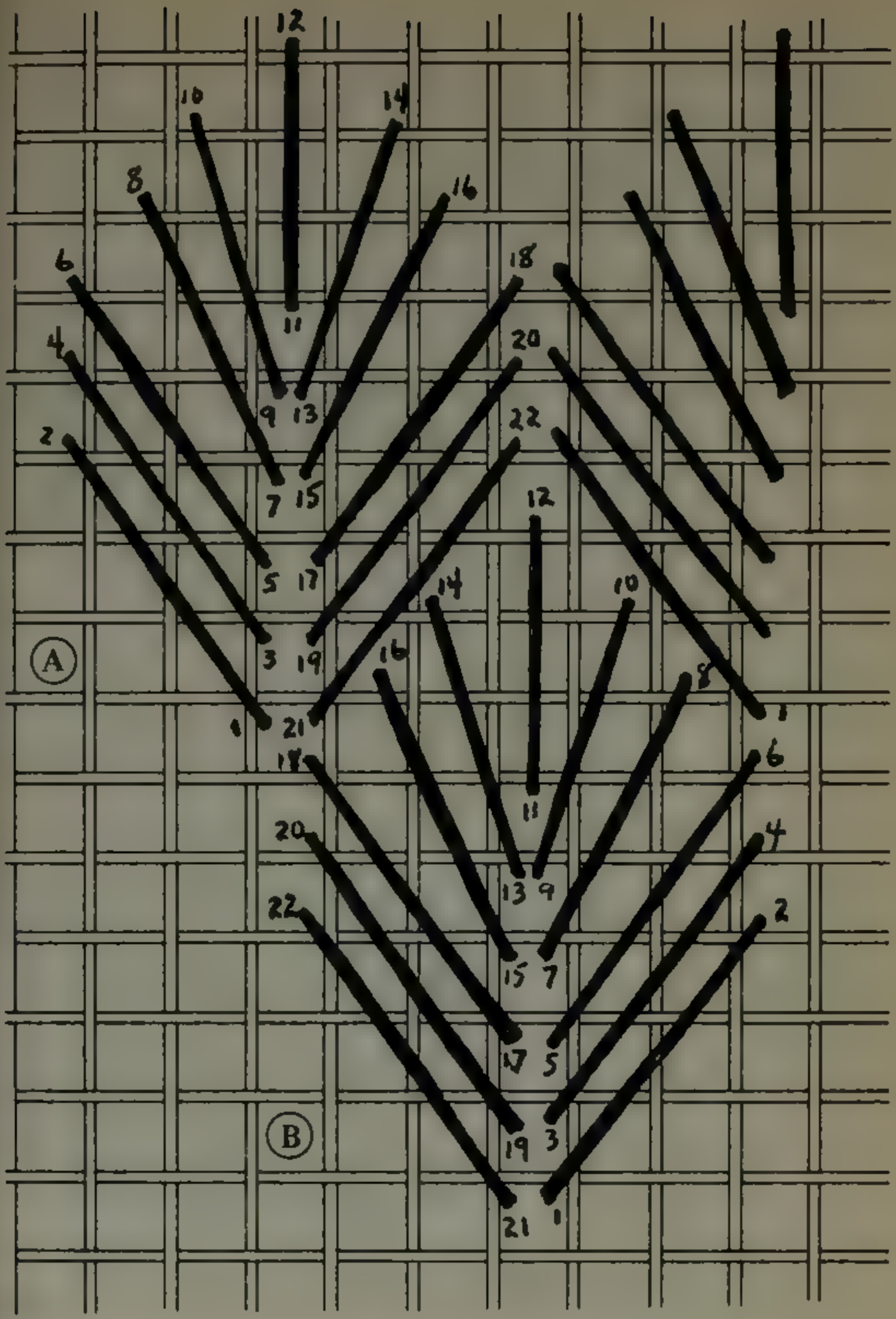


Fig. 15. Leaf stitch

Best use: The leaves fit neatly together for a decorative background, or can be used alone as a patterned accent.

Working the stitch: Each individual leaf can be worked in either direction, that is, you can start at the left side of the leaf (A, Fig. 15) and work around, or you can start at the right side and work the other way around (B, Fig. 15), thus stitching rows of leaves without turning the canvas upside down. You can make the leaf pattern shorter by dropping the bottom pair of "veins", and you can make it more realistic by adding a long vertical stitch in the center to look like the main stem. When planning your canvas, remember that each leaf covers 9 horizontal and 6 vertical threads.

Stitch: Herringbone
Canvas: Penelope
Description: Named for the zig zag herringbone pattern it forms, this stitch has a finely woven backing and works up quickly. It gives a tweedy effect if rows are worked in alternate colors.

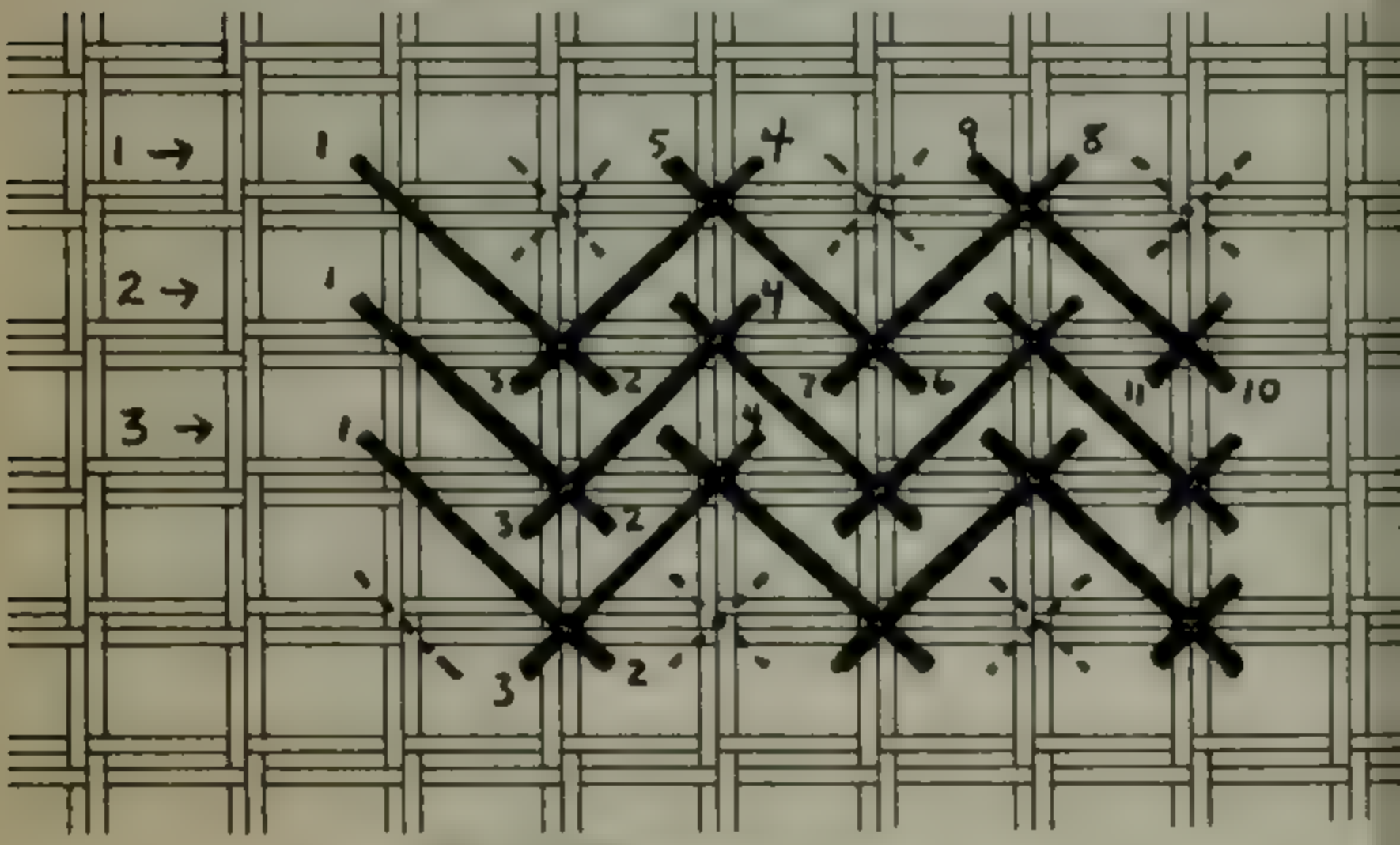


Fig. 16. Herringbone stitch

Best use: A patterned background.

Working the stitch: The stitch can only be worked from left to right. When you reach the end of a row, you must cut and secure your yarn, then start the next row at the left side again (see Fig. 16). In the top and bottom rows, fill in the empty intersections with cross stitches (broken lines, Fig. 16).

Stitch: Slanting Gobelin

Canvas: Mono or penelope

Description: The slanting Gobelin is an enlarged tent stitch which works up quickly and has a firm padding in the back. It can be enlarged even further to cover 3, 4, or even 5 horizontal threads, or it can be slanted less sharply by covering 2 vertical threads instead of just one. As the stitch covers more threads, however, it becomes less snagproof and hard wearing.

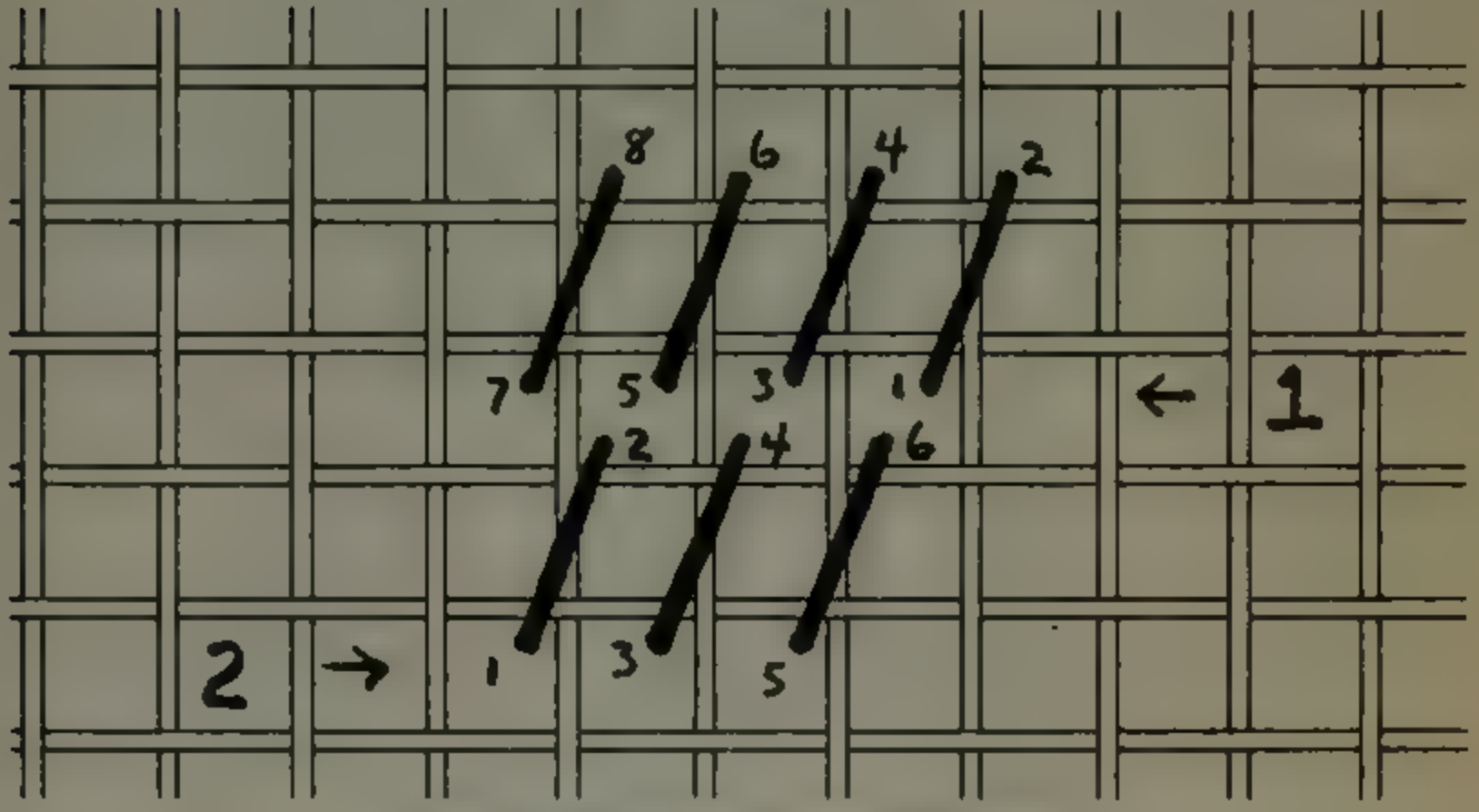


Fig. 17. Slanting Gobelin stitch

Best use: Background.

Working the stitch: The stitch can be worked either from right to left or from left to right without turning the canvas (see Fig. 17). When planning the dimensions of your canvas, remember that each row of stitches requires 2 (or more) horizontal threads.

Stitch: Interlocking Gobelin
Canvas: Mono or penelope
Description: The interlocking Gobelin stitch is a close relative of the slanting Gobelin. It works up almost as quickly, forms a smooth dense surface with a well-padded backing, but tends to distort the canvas. You can stretch the stitch out to cover 3, 4, and even 5 horizontal threads but you may have to adjust your wool for proper coverage.

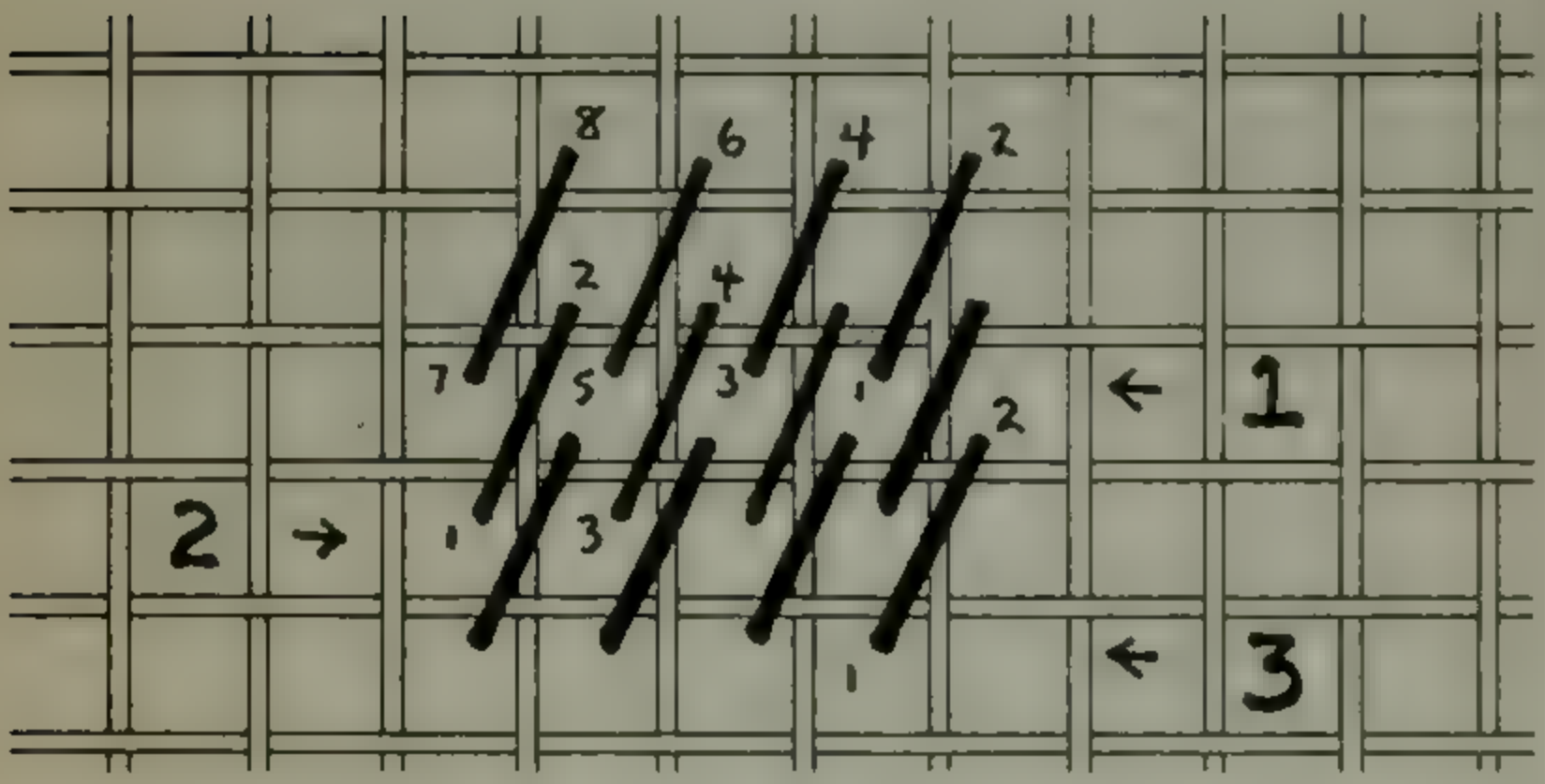


Fig. 18. Interlocking Gobelin stitch

Best use: Background.
Working the stitch: The stitch can be worked either from right to left or from left to right without turning the canvas (see Fig. 18).

Stitch: Plaited Gobelin
Canvas: Mono or penelope
Description: The casual loose look of the plaited Gobelin resembles a vertical herringbone. The stitch is quick to work, but has little padding on the back and you will have to adjust the thickness of your wool in order to get adequate coverage.
Best use: As a patterned background.

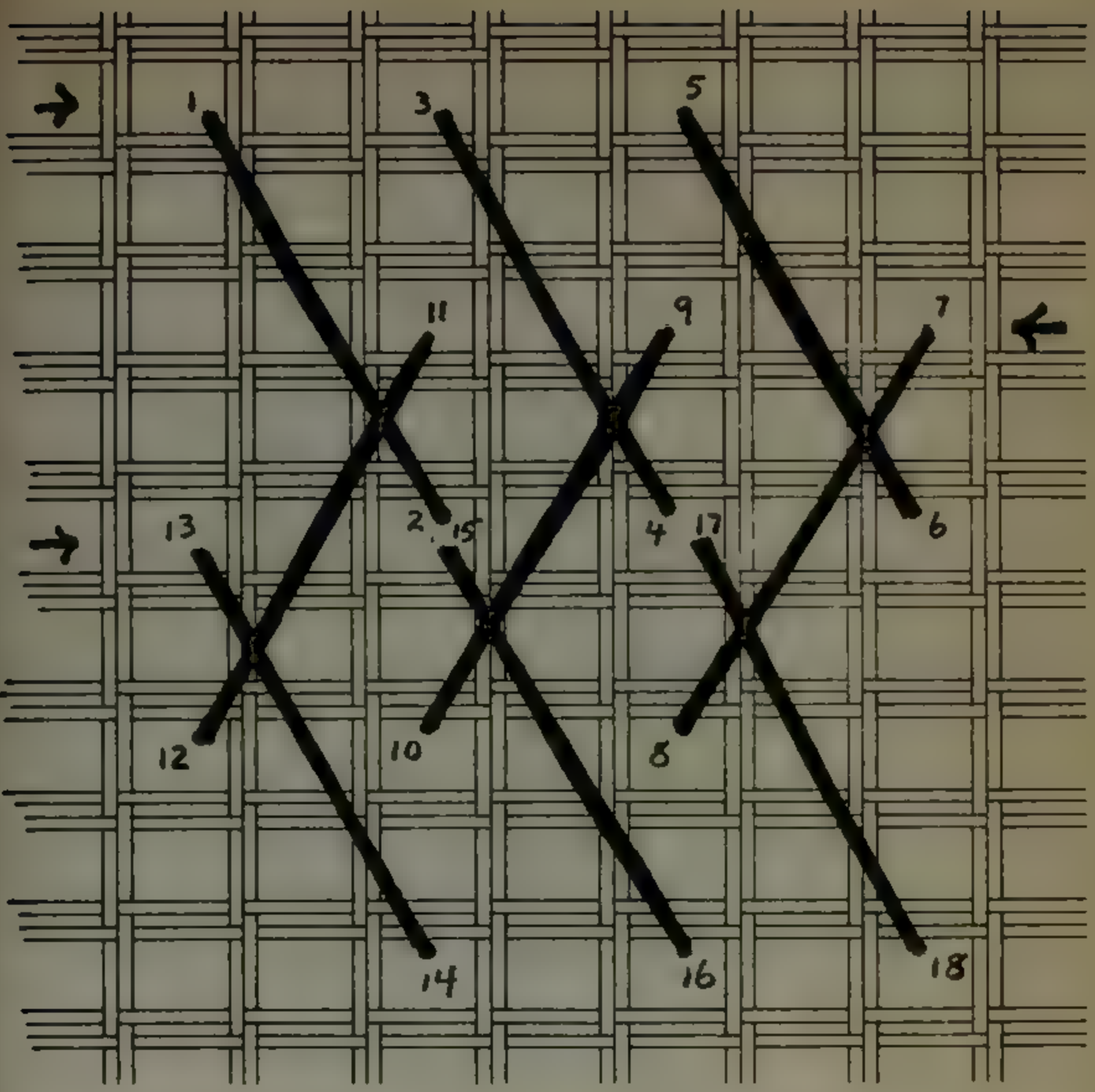


Fig. 19. Plaited Gobelin stitch

Working the stitch:

Work the stitch from left to right, then return from right to left without turning the canvas (see Fig. 19). You may find it more comfortable to hold the top of the canvas as if it were the left side (if you are right handed). When planning the dimensions of your canvas, remember that your horizontal threads must be divisible by 4 and your vertical threads by 2 in order to accommodate complete stitches.

Stitch: Cross
Canvas: Penelope
Description: Like its embroidered counterpart, the cross stitch forms an X, covering one intersection of canvas threads. It is a slow stitch to work, since you must cover the same intersection twice, but it is fairly well padded.

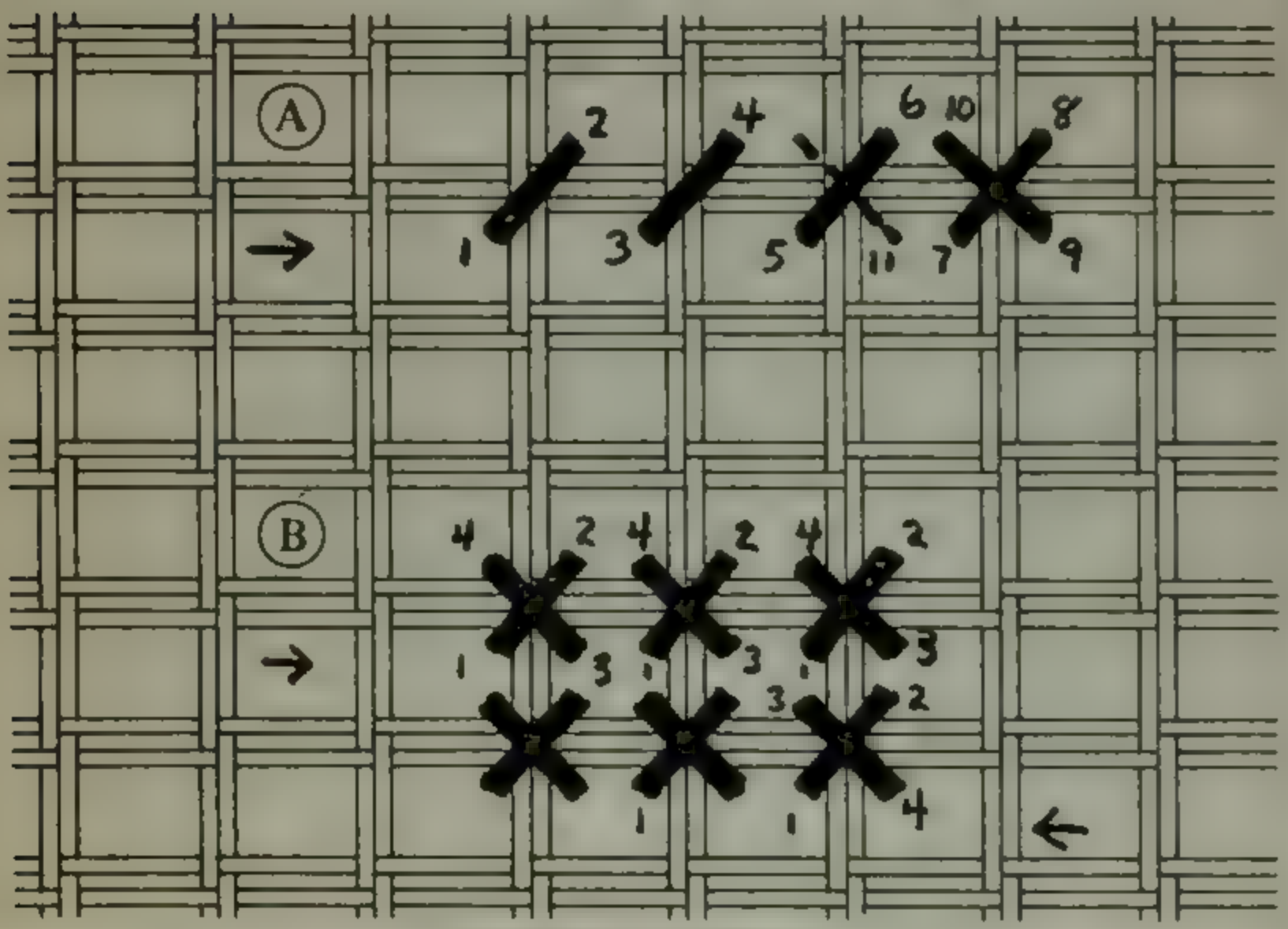


Fig. 20. Cross stitch

Best use: Filling in small areas.

Working the stitch: There are two ways to make this stitch: the running method where you work one line of half cross and then return on the same line, crossing those stitches to complete the cross (A, Fig. 20); and the individual method where you complete each stitch before going on to the next one (B, Fig. 20). The running method is faster but has less padding in back. Whichever way you make the cross, always slant the top stitch in the same direction. When cross stitches are combined with tent stitches, you'll find it easier to work them first. And to give your stitch the proper

weight, you'll have to use finer yarn for the cross stitch than you use for other stitches on the same canvas, since the canvas intersection is crossed twice (once for each arm of the cross).

Stitch: Oblong Cross
Canvas: Penelope
Description: This is a tall elongated cross stitch with very little padding in back but it works up fairly quickly.
Best use: Filling in areas or as background.

Fig. 21. Oblong cross stitch

Working the stitch: Start your row at the left, making the slanting stitches in one direction across the row at one time, then return on the same line, crossing the slants to form the complete stitch (see Fig. 21). Work with an even hand to insure neat uniform stitches, and remember to make all your cross stitches in the same direction.

Stitch: Rice
Canvas: Mono or penelope
Description: The rice stitch is an enlarged cross stitch tied down at the four corners. It is slow to do and the yarn must be thick enough to cover the canvas adequately yet not so thick as to crowd the stitch. But it makes an interesting

pattern, particularly when the ties are in a contrasting color to the body of the stitch.

Best use: For its interesting pattern.

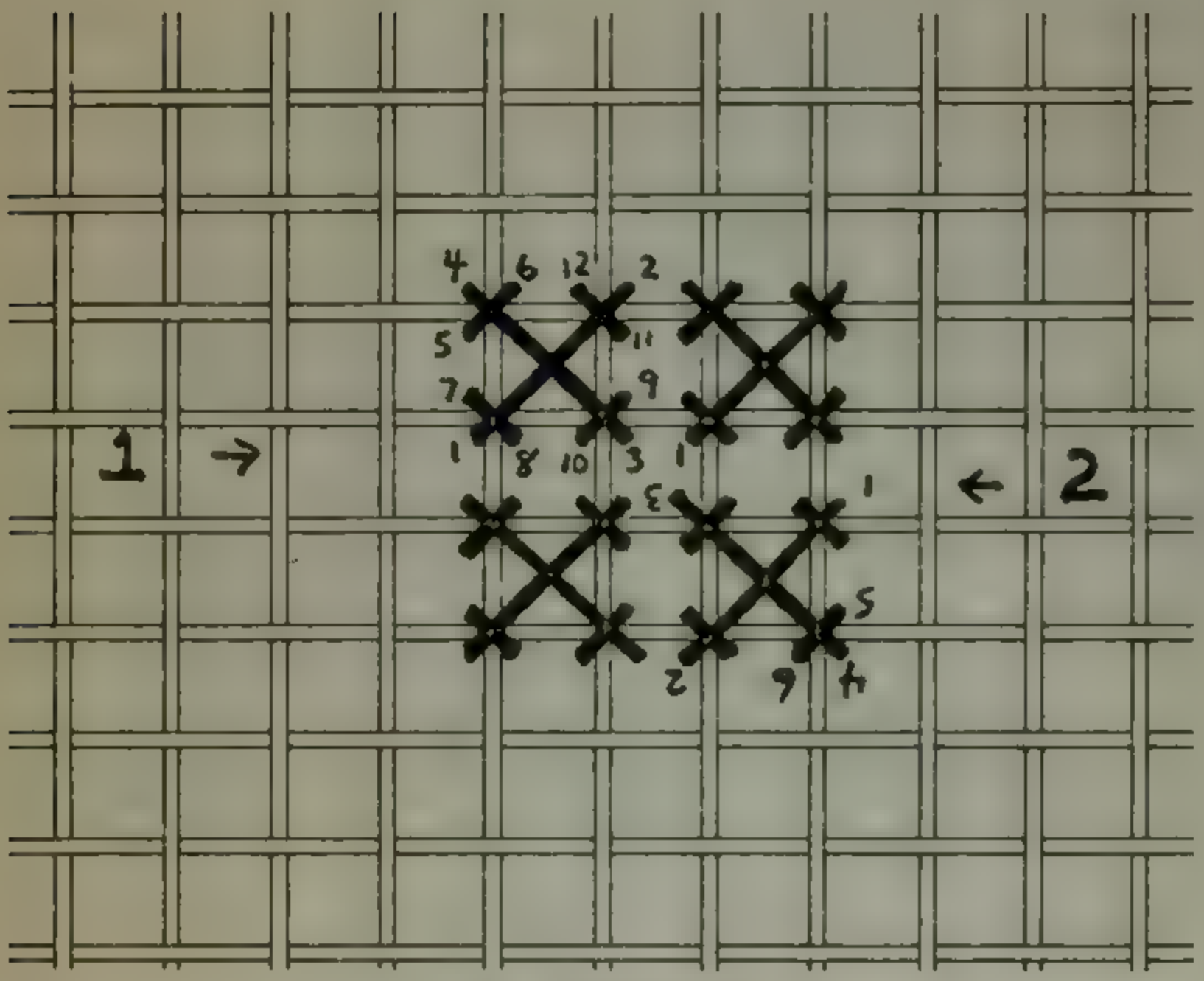


Fig. 22. Rice stitch

Working the stitch: Work your rows from left to right, then turn the canvas upside down so you return still working from left to right. Each stitch must be individually worked (see Fig. 22).

Stitch: Upright Cross
Canvas: Mono and penelope
Description: This is the simplest stitch in a whole family of straight crosses that look like plus signs. It is hard wearing and durable, and covers the canvas fairly quickly. If you want a dotted look, stitch some of the crosses in a contrasting color.

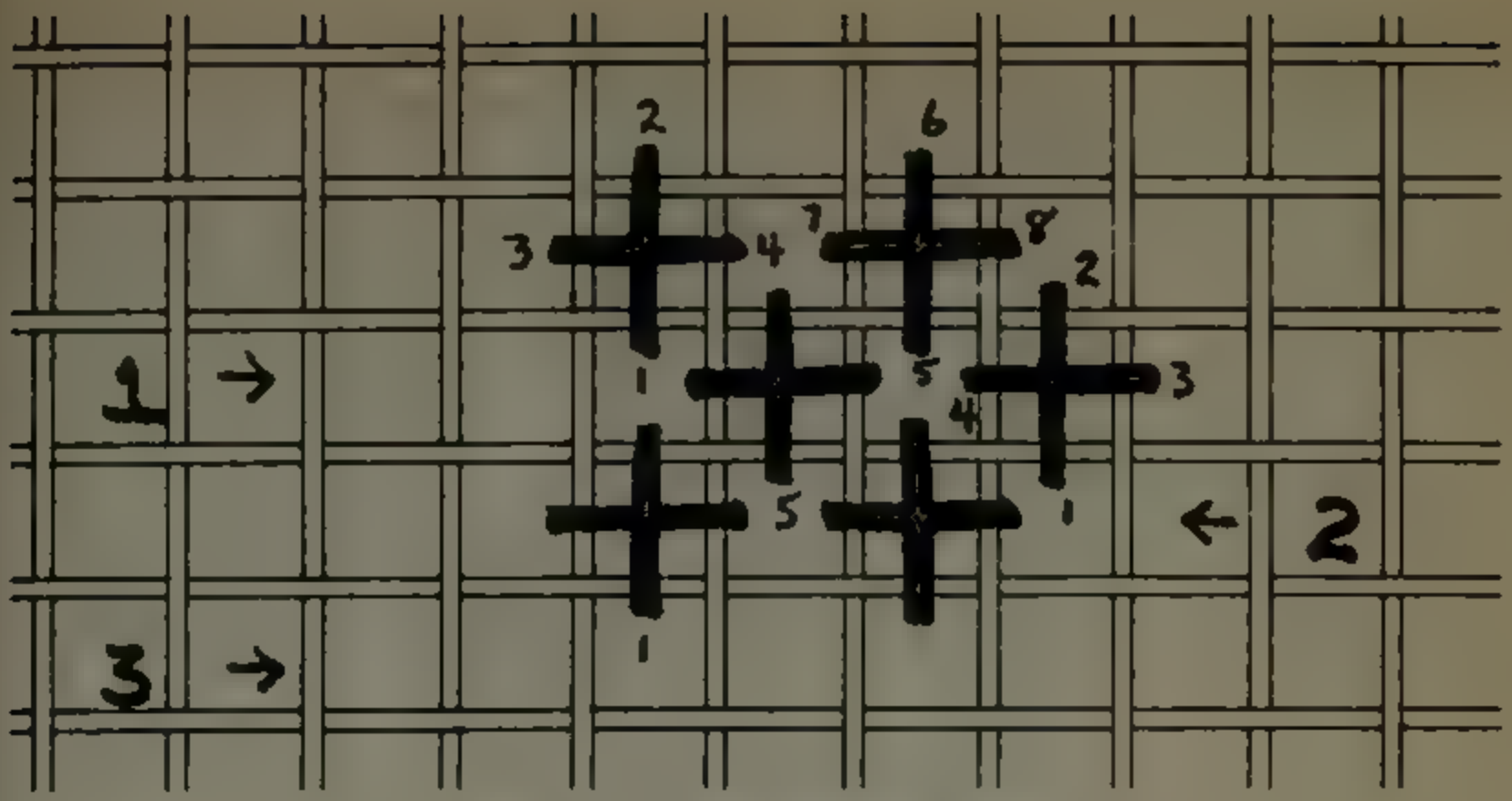


Fig. 23. Upright cross stitch

Best use: Backgrounds and filler.

Working the stitch: This stitch can be worked from left to right, then from right to left without turning the canvas upside down (see Fig. 23). Just be sure that the top of all the stitches cross in the same direction.

Stitch: Smyrna Cross

Canvas: Mono and penelope

Description: This stitch combines a large cross stitch with an upright cross to form a neat bump. It is slow to work but has a nice padded backing.

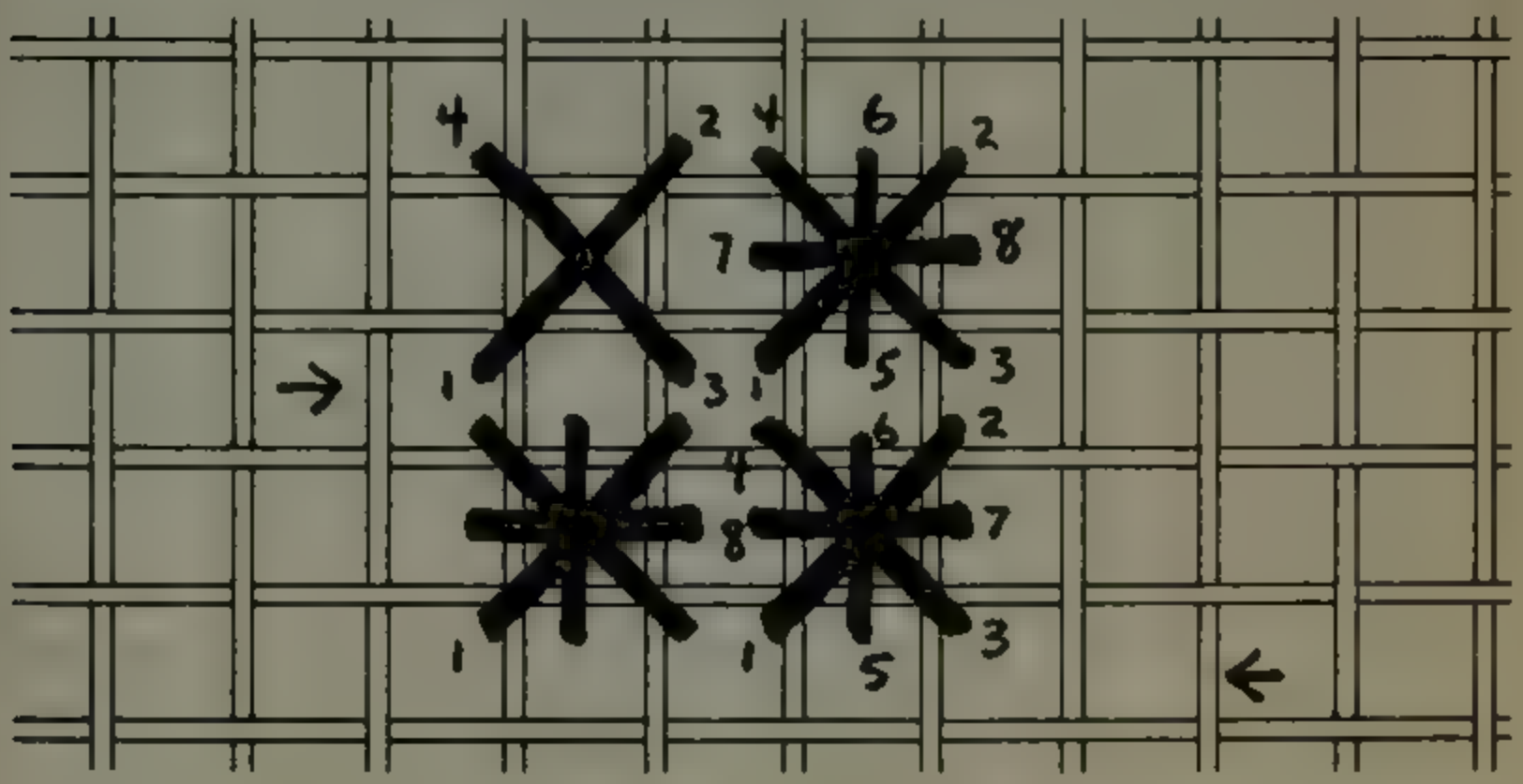


Fig. 24. Smyrna cross stitch

Best use: Small areas of pattern and decorative accents.

Working the stitch: You can work the stitch from left to right, and return on the next row from right to left without turning the canvas upside down, with a slight change in fingering (see Fig. 24). But be sure that the strokes of every stitch are made in the same order and particularly that the top strokes all face the same way. When planning an area of Smyrna crosses, remember that each stitch requires two vertical and two horizontal threads.

Stitch: Double Leviathan

Canvas: Mono or penelope

Description: The double leviathan is a greatly enlarged Smyrna cross and forms a high, popcorn-like bump on the canvas. It is slow to work, but effective.

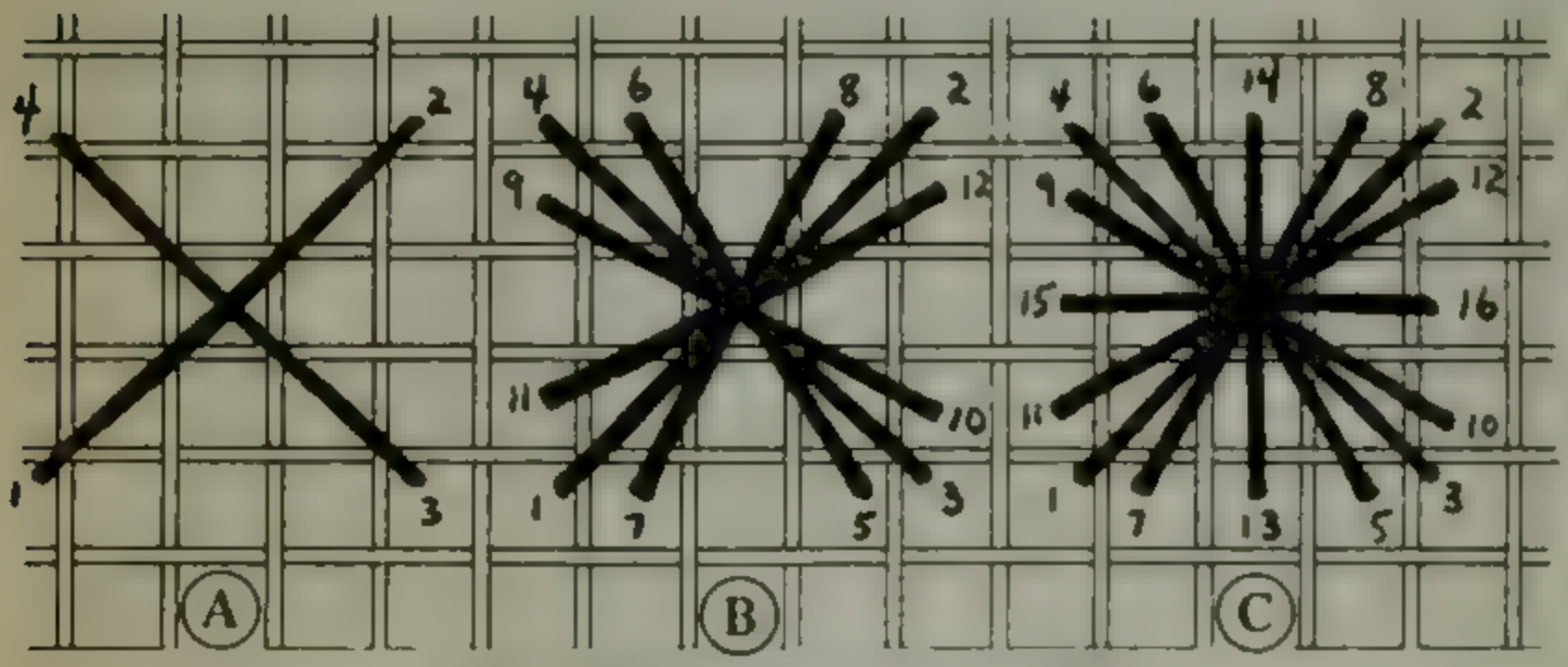


Fig. 25. Double Leviathan stitch

Best use: Use in rows, or separately as a decorative stitch.

Working the stitch: Since you work each stitch individually, you can work a row of them in either direction. First make the large corner cross (A, Fig. 25), then the next two crosses on either side of it (B, Fig. 25), and finally the upright cross on top (C, Fig. 25) to complete the stitch. Make sure that the strokes in every stitch are made in the same order and that the top strokes all

face in the same direction. When planning space for this stitch, remember that it requires 4 vertical and 4 horizontal threads.

Stitch: Double cross
Canvas: Mono or penelope
Description: This is an airy stitch combining a large cross with a small upright cross. It covers the canvas quickly, and is particularly effective if the large cross is worked in one color and the intervening upright crosses in another. It lacks durability.

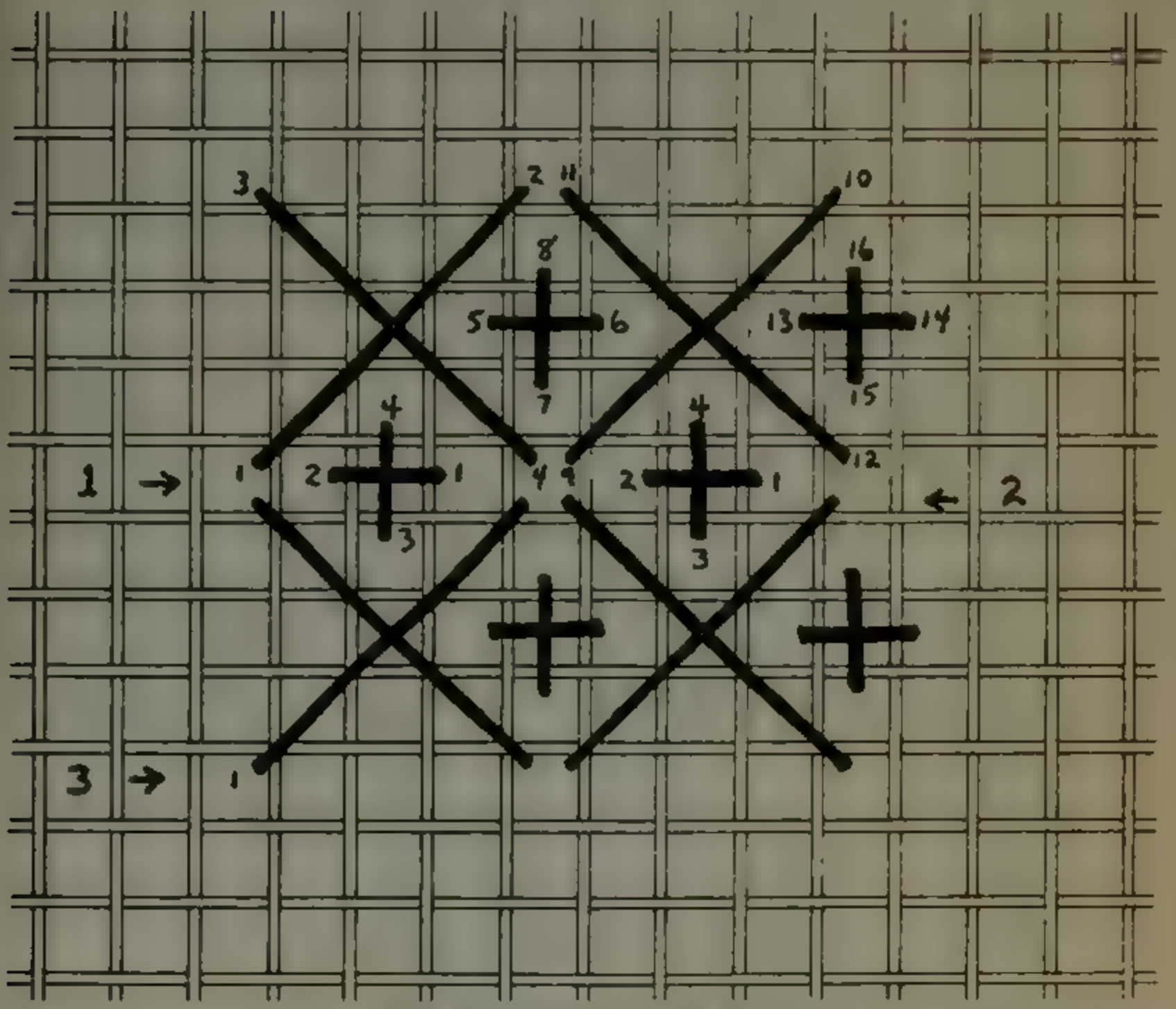


Fig. 26. Double cross stitch

Best use: An area of pattern.
Working the stitch: Work the large crosses and the intervening upright crosses from left to right, then, without turning the canvas, work the remaining upright crosses between the rows

from right to left (see Fig. 26). You will now be in a position to work the next row of large crosses from left to right. As with all the cross stitches, you must be sure that the crosses all face in the same direction. This stitch also requires particular care with your yarn which must be full enough to cover the canvas adequately.

Stitch: Gobelin
Canvas: Mono
Description: While deriving its name from the Gobelin tapestry works in France, this stitch is really very much like the satin stitch in embroidery. You can enlarge the stitch by working it over 3, 4, and even 5 horizontal threads, but your canvas becomes more snag-prone as the stitches lengthen. Worked over the conventional 2 horizontal threads, the Gobelin stitch works up quickly and won't distort the canvas.

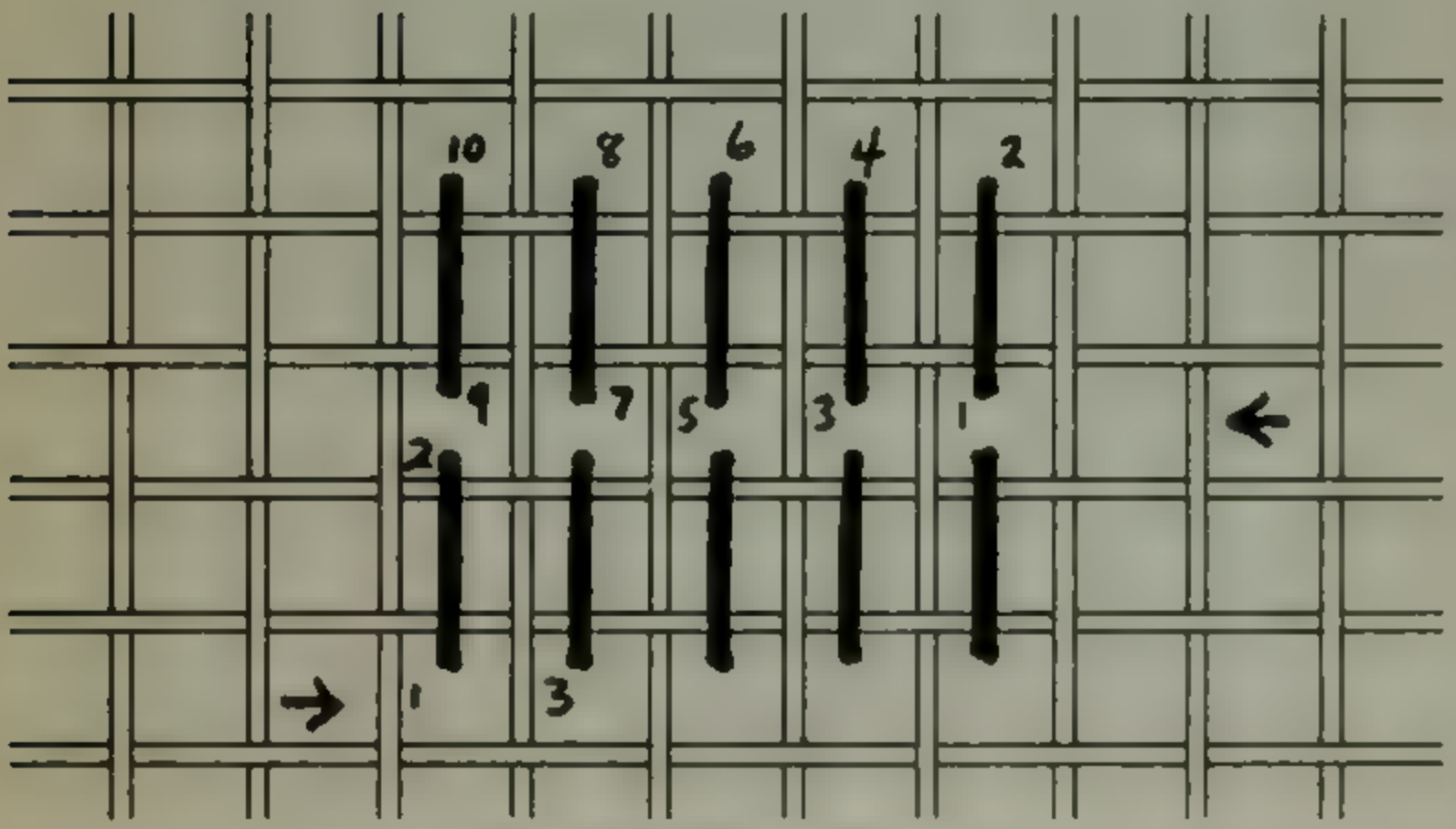


Fig. 27. Gobelin stitch

Best use: For backgrounds or as a filler.
Working the stitch: Work this stitch back and forth from right to left and then return without turning the canvas around (see Fig. 27). Keep your yarn

untwisted and flat for maximum coverage and neat stitches. The Gobelin stitch usually requires one more strand of yarn than you are using for slanting stitches on the same canvas in order to cover the meshes adequately.

Stitch: Brick

Canvas: Mono

Description: Named for the brick-like pattern it produces, this stitch is quick to work, durable and snag-proof, and won't distort the canvas. You can enlarge the brick pattern by working it over 4, rather than 2, threads.

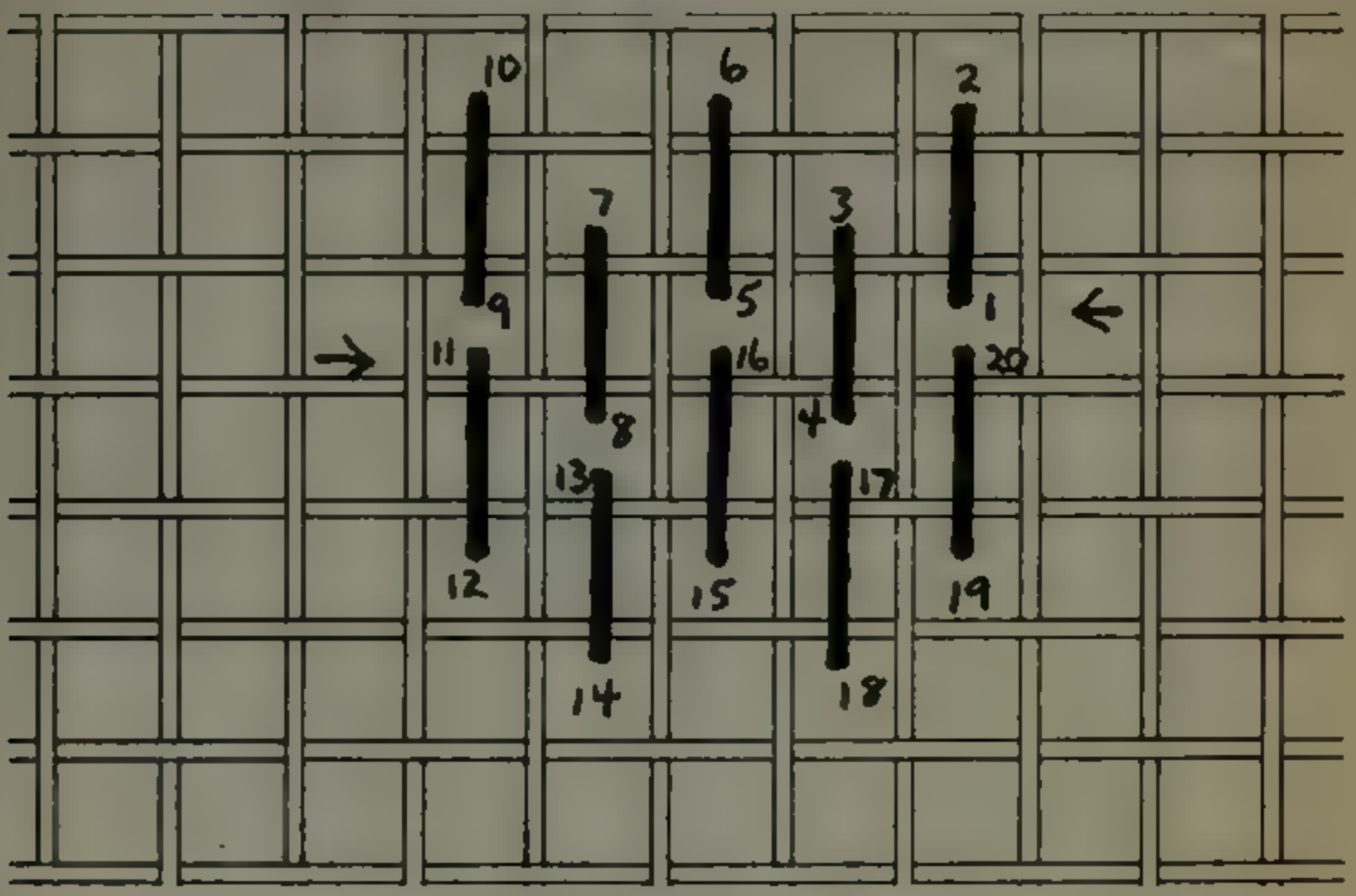


Fig. 28. Brick stitch

Best use: For backgrounds, fillers, or utilize its interesting pattern pictorially.

Working the stitch: Work this stitch back and forth without turning the canvas upside down (see Fig. 28). Keep your yarn untwisted and flat for maximum coverage and neat stitches. The brick stitch may require one more strand of yarn than you are using for slanting stitches on the same canvas in order to cover the meshes adequately.

Stitch: Parisian Embroidery
Canvas: Mono
Description: Parisian embroidery is a close relative of the Gobelin and brick stitches, but makes a more interesting pattern with its alternating long and short strokes. Working every other row in a different color makes an effective stripe. It has very little backing, but is quick to work up.

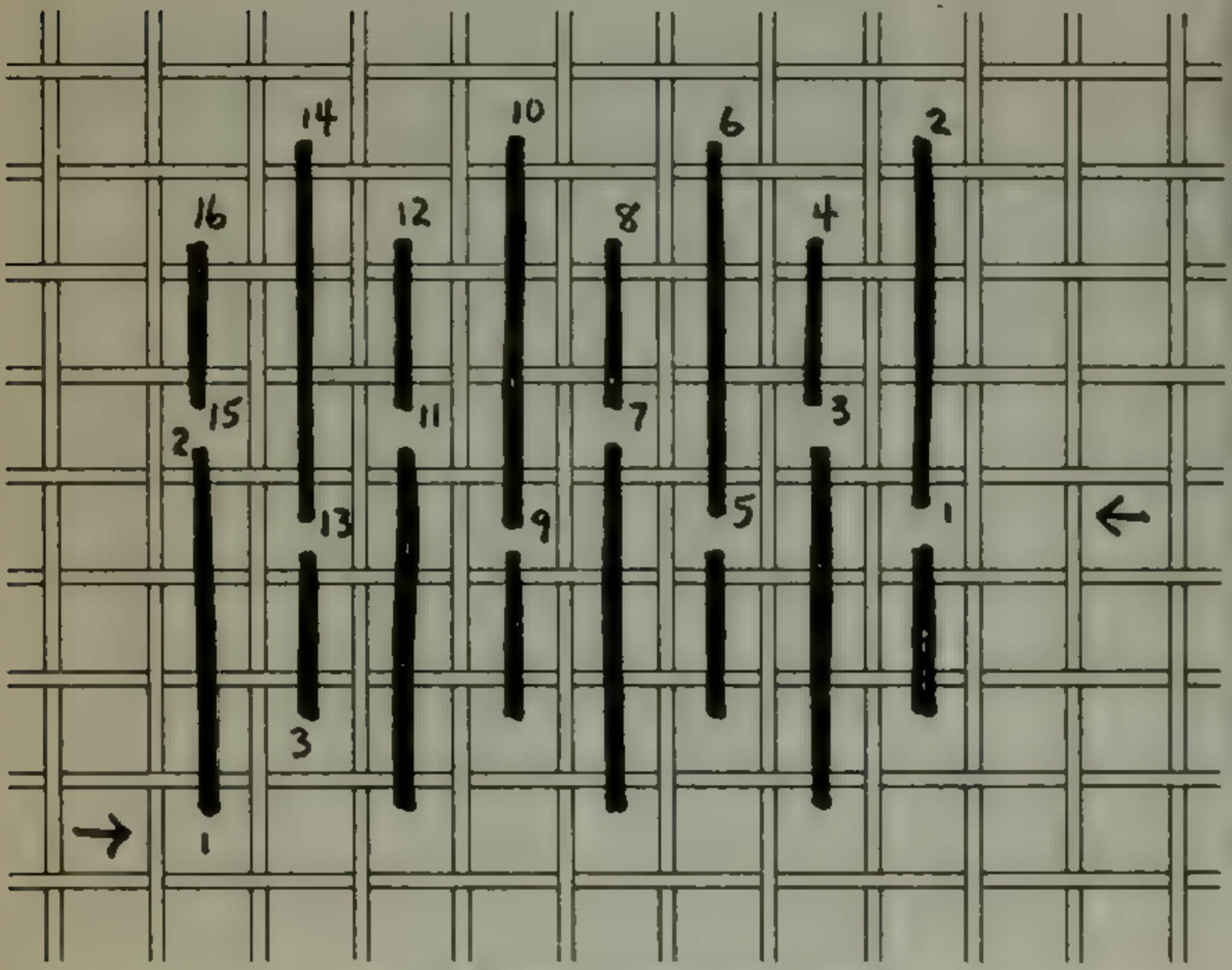


Fig. 29. Parisian embroidery stitch

Best use: Background, filler, and patterned area.

Working the stitch: You can work this stitch back and forth without turning the canvas upside down (see Fig. 29). Keep your yarn untwisted and flat for maximum coverage and neat stitches. This stitch may require one more strand of yarn than you are using for slanting stitches on the same canvas in order to cover the meshes adequately.

Stitch: Flame, or Florentine
Canvas: Mono
Description: The flame stitch is as old as needlepoint itself. Basically, it is the Gobelin stitch worked up and down in a zigzag pattern to produce an undulating line of peaks and valleys. The stitch usually covers 4 horizontal threads and steps up or down two threads each succeeding stitch to give the zigzag, or flame, look. It can also be worked over 2, 3, 5, 6, and up to 8 horizontal threads, with the steps between them ranging from 1 to 4. Many variations of the stitch are possible, depending on how many threads each stitch covers and the pattern they make across the canvas. Whatever variation of the flame stitch you choose, it will work up quickly, it won't distort the canvas, but it may be snaggy. The patterns are particularly effective when worked through shadings of one color, although you can attractively combine different colors in vivid contrasts.
Best use: As a pattern alone, or as a border.

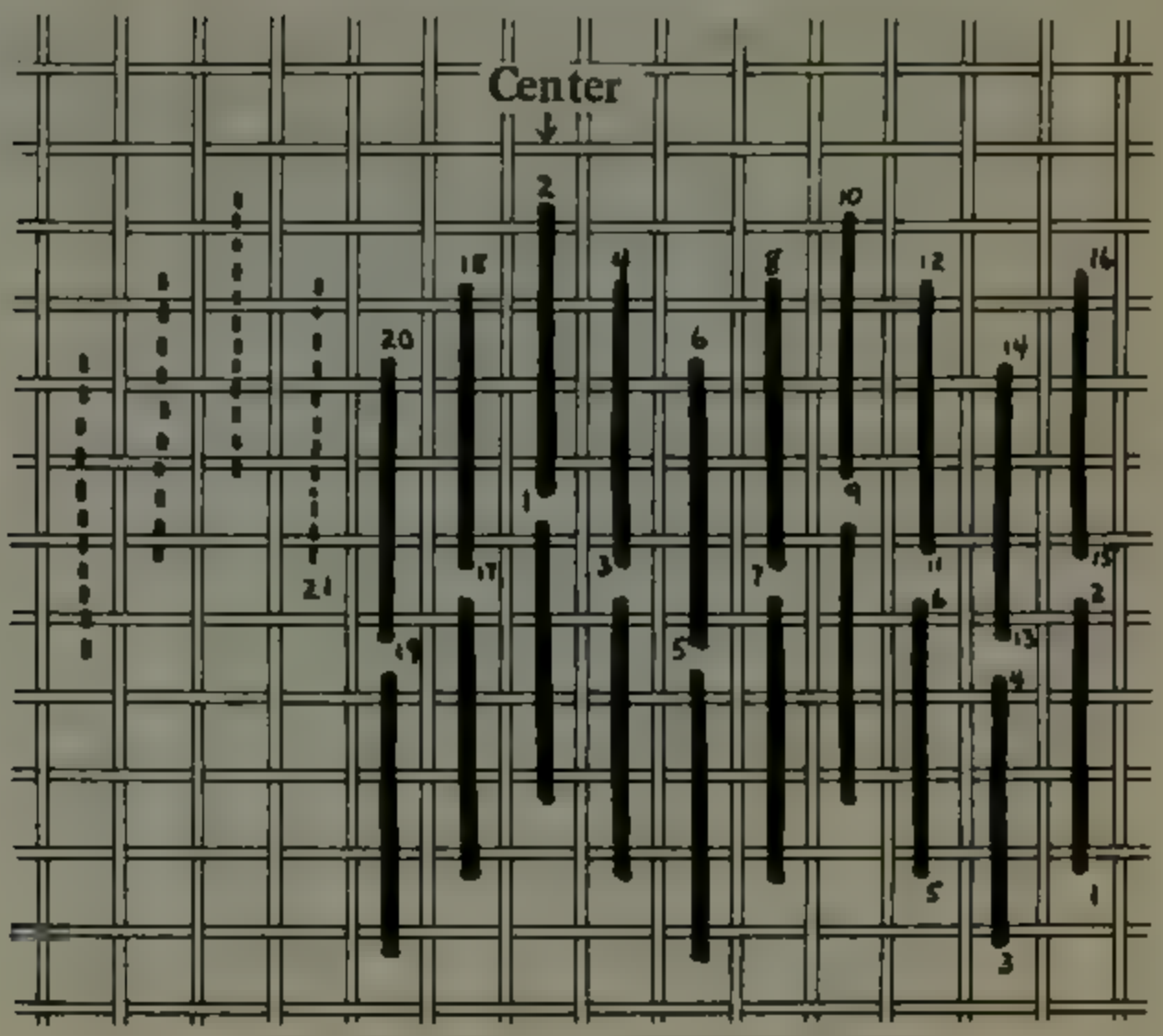


Fig. 30. Flame or Florentine stitch

Working the stitch: Center your pattern in the middle of the canvas and make the center stitch, then work out to the sides, first completing the sequence of stitches in your pattern to the right, then picking up at the center stitch and completing the pattern to the left (see A, Fig. 30). You will now have a "tracking row" across the canvas which is your pattern guide. Follow this guide when working the rest of the canvas (see B, Fig. 30). The flame stitch can be done in both directions. Keep your yarn untwisted and flat for maximum coverage and neat stitches. The flame stitch will require thicker yarn (probably an extra strand) than you would use for slanting stitches on the same size canvas in order to cover adequately.

Stitch: Triangle

Canvas: Mono

Description: The triangle stitch forms a large geometric shape, really four triangles fitting together into one large square. It covers the canvas quickly and has a firm padding, although it invites snags.

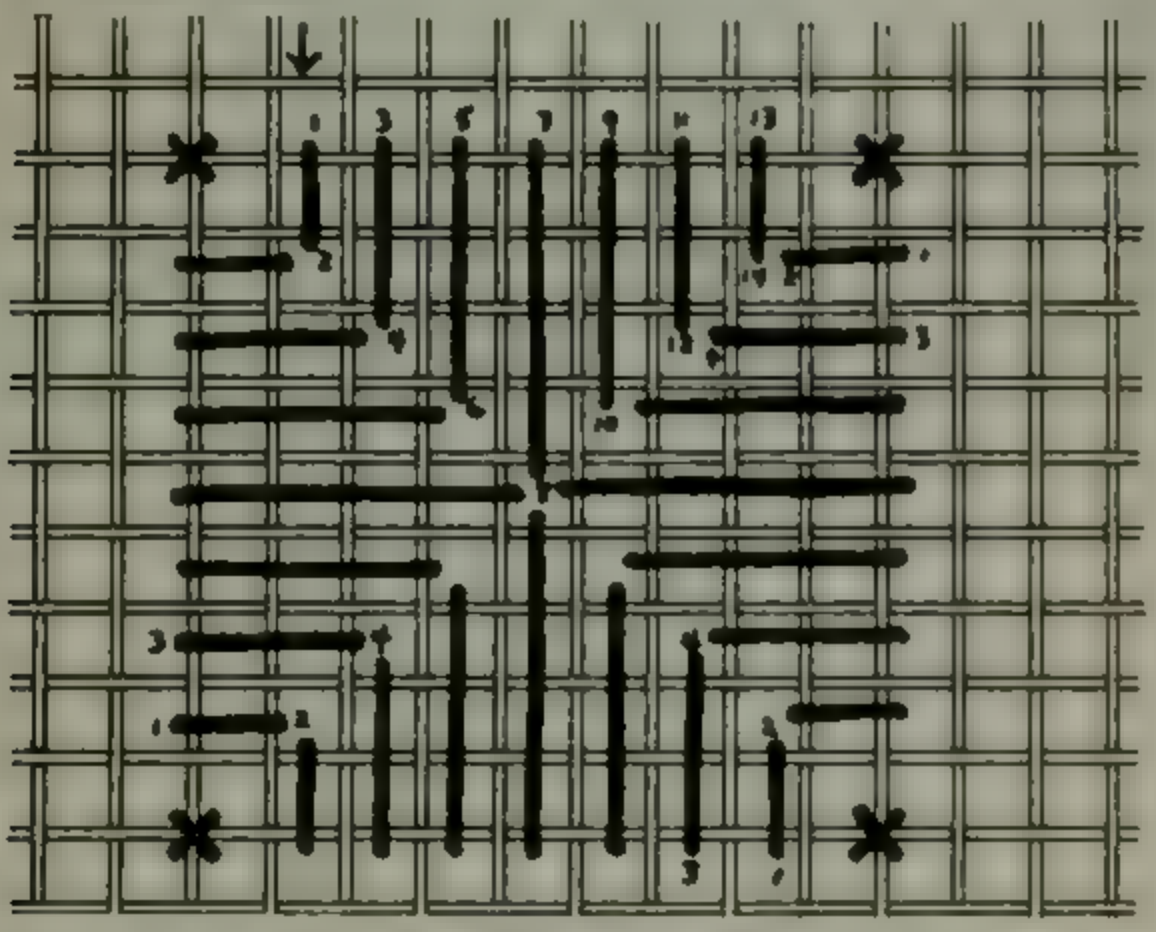


Fig. 31. Triangle stitch

Best use: Patterned areas.

Working the stitch: Work each triangle separately, starting at one corner, and continuing around until you have

stitched all four triangles (see Fig. 31). To complete the stitch, fill in each corner with a cross stitch. Make sure your yarn is full enough to cover the canvas, and keep your tension even so your stitches are neat and trim. When planning your canvas, remember that each triangle stitch covers 10 threads in each direction.

Stitch: Turkey Tufting
Canvas: Mono or penelope
Description: Turkey tufting forms a looped stitch and, when cut, a tufted pile rather like a shaggy rug. It can be made long and shaggy or trimmed closely, depending on the effect you

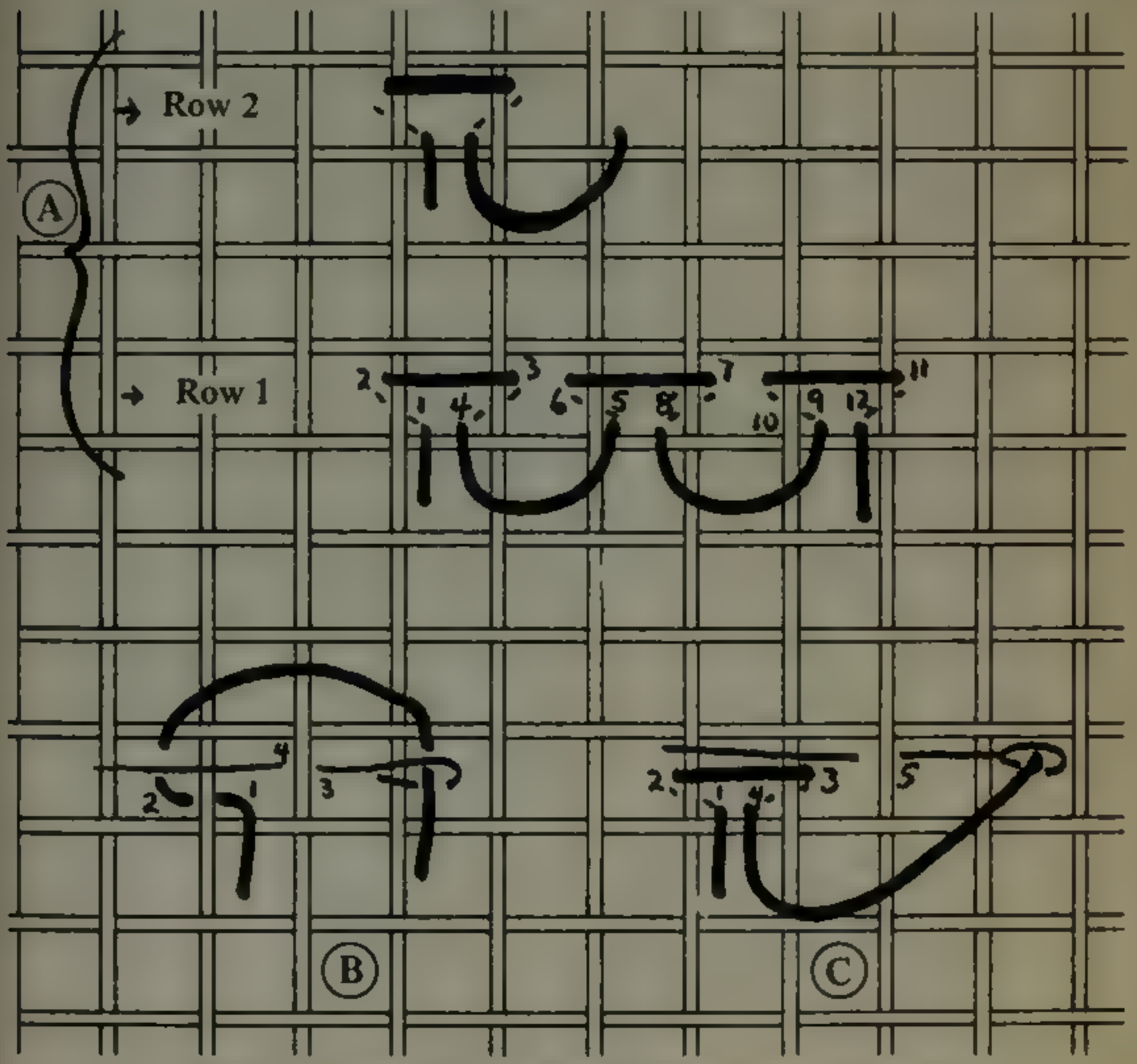


Fig. 32. Turkey tufting. How to form rows (A) and individual stitches (B)

want. The stitch works up quickly, won't distort the canvas, but consumes wool greedily.

Best use: Use all-over with an abstract design, pictorially as animal fur, trees and shrubbery, or as a fringe.

Working the stitch: The stitch must always be worked from the bottom of the canvas to the top, and from the left side of the canvas to the right in order to avoid getting tangled in already formed stitches (see A, Fig. 32). From the front of the canvas, insert your needle in at 1 (B, Fig. 32) and hold out a tail of yarn as long as the pile will be (commonly between one half and one inch). Anchoring the tail with your left thumb (if you are right handed), bring your needle up at 2, then put it down at 3, and come up at 4, which is in your original starting mesh. Pull your yarn tight to complete the stitch. To make the next stitch (C, Fig. 32), anchor loop of yarn around your thumb, making it as long as the tail on the first stitch, and proceed to form the second stitch like the first. When you reach the end of the row, cut the yarn and start the next row at the left side of the canvas, stitching in every other horizontal row.

CHAPTER 4

Designs and Putting Them on Canvas

Getting Design Ideas

The kinds of designs that find their way into needlepoint can be endlessly exciting and varied—a crab emerging from the ocean with the sea spray still glistening on his shell, a simple striped composition, an abstract version of a country home, a Pucci print borrowed from a dress, a splash of stylized flowers or a faithful replica of just one perfect bloom. Practically any design can be translated into needlepoint as long as you understand the possibilities—and limitations—of the medium.

The main thing to keep in mind is the grid-like structure of the canvas. Straight lines and rectilinear shapes will be translated precisely, curves and undulating lines become a progression of steps, with the eye completing the shape. Larger, more gently sloping curves are more successful than small tight circles. Finer mesh canvas will catch more detail and translate a complicated design more faithfully than coarser canvas. Stylized designs and simplified forms are more successful than realistic renderings, particularly for beginners.

Design suggestions abound all around you, once you're on the lookout for needlepoint ideas. Start by looking close to home. Reproduce a pattern, or one element, in your upholstery or drapery fabrics, wall paper, china pattern. Catch the favorite flowers in your garden, alone or in a pleasing bouquet. Duplicate a treasured drawing of your child in needlepoint, or a character from his favorite book. Think hobbies, and stitch animals and birds for a nature lover, international road signs for a traveler, wild animals or game birds for a hunter, yachting flags for a sailor, vegetables or herbs for a cook, shells for a collector. Recycle yarn into an ecology flag for a conservationist. Work a really personal needlepoint, using zodiac signs, monograms, coats of arms, family crests, school emblems, even business logos. Or turn your home into a gallery of art tapestries by translating your favorite artists into needlepoint; Picasso, Matisse, Lautrec, and such contemporary artists as Vasarely and Stella are particularly effective in this medium.

Many helpful sources of designs are also available. Look through books of wall paper designs, swatches of upholstery, drapery, and dress materials, art books and gallery catalogs. Investigate posters, book illustrations (particularly from children's books), and book jackets. You'll find wonderful pictures of fruits and flowers in seed catalogs, horticultural magazines and encyclopedias, fur markings in animal books and natural history magazines, and border designs from architectural supply catalogs. Your local reference library harbors a wealth of design ideas for you.

Once your eye is caught by something you want to capture in needlepoint, there are many ways you can treat it. Take your favorite rose, for instance. You can reproduce it, as faithfully as the canvas mesh will allow. Or enlarge it so one enormous rose fills your entire canvas, perhaps glistening with early morning dew. Or repeat it in miniature for a border. Or partially hide it behind a zebra (better yet, try to hide a shy zebra behind a giant rose). Or plant a single rose in a lily bed or in even more unlikely surroundings. Or take wild liberties of color, stitching a pandemonium of green, purple, blue roses. Or use up left over yarn in a patchwork rose. The designs that can be committed to canvas are limited only by your fanciful imagination.

Unless you're striving for a special effect, here are some general guidelines that may help you in planning your canvas:

• Keep the proportions of your design appropriate to the dimensions of the canvas. A central motif measuring 7 to 10 inches looks well on a 14-inch square, leaving enough (but not too much) background. A repeated design should occur 5 to 8 times in each direction on a 14-inch square.

• Use one of the basic stitches (continental, half cross, or basket weave) in a design with intricate shapes, shading and detail; save the fancier stitches for simple compositions.

• Choose a large mesh canvas for bold, simple designs, and a small mesh canvas for detailed work, shading and intricate shapes. When combining both types of design in one composition, consider penelope canvas which permits you to divide the meshes for finer work.

• Use a bold, lavish hand with colors. Needlepoint yarns come in a vast array of marvelous colors, and large numbers of them seem to combine happily with each other. Don't shy away from the very brightest colors; they work up darker on the canvas. And when you want to contrast two shades in the same family, choose two widely separated tones.

• For depth, try shading with two or three tones of the same color. Use the darkest at the base or in the front, the lightest at the top or toward the rear. Throw a shadow in a darker tone of the same color, that is, a green object would throw a dark green shadow, a blue one casts a darker blue shadow.

• To enlarge your color range still further and get additional effects, mix strands of different colors together in one stitch. For instance, if you are working with #14 canvas and Persian wool, you will thread your needle with 2 of the 3 strands that make up the full length of yarn. Instead of having both strands exactly the same color, try two tones of the same hue for a mottled effect which will give you depth, or two strands of wildly contrasting colors, which will look tweedy or peppery.

• You can also achieve an illusion of depth by placing objects in front of and in back of each other, obscuring portions of them. This makes interesting compositions.

Assembling a Composition

You may, of course, find a design that exactly fits your needs—the right size, the right shape, the right subject in the right proportions. But more often, you may want the fun of composing your own design. This will involve combining

elements into one composition. To do this, first draw the outlines of your project on a large piece of paper. Then trace each of the separate components on small pieces of tracing paper. For instance, you might want to combine some foliage from your drapery fabric, a lily-of-the-valley from a packet of seeds, the poppy from your china pattern, a lady bug sketched from your own imagination, and a tiger photostatically enlarged from a children's book illustration. If you want two poppies, for example, make two separate tracings.

When you have traced all the components on separate pieces of paper, lay them out on your large sheet of paper within the outlines of the project, and experiment with pleasing design arrangements. You may want to try the tiger in a clearing with the flowers around the edge of the composition, or you may prefer to have the tiger's face partially hidden by the foilage. You may want to flip or reverse the lily-of-the-valley (this is easily done with tracing paper—just turn it over), or change the angle of one of the poppies. You may want to add some wild flowers. If you need more components, simply trace additional ones. When you finally arrive at a composition that pleases you, overlay a large sheet of tracing paper and copy your composition on it. Use a black marker so the lines will be strong and distinct when you transfer your composition to canvas.

Enlarging or Reducing Your Design

If the design you have chosen is the right size for your project and needs no enlarging or reducing, you are ready to transfer it to canvas (see page 63). But if your design—or any part of it—is too large or too small for your project, you will have to change its dimensions. Here are three ways:

1. *Photostat.* This is the simplest way of changing the dimensions of a design. Take your tracing (or picture, or book, or whatever your design is on) to a photocopy shop to be photostatically enlarged or reduced to the proper size. Ask for the positive image because the negative you customarily get is white on black and hard to see. Some firms can photostat up to 54 x 170 inches, others piece together a series of stats if you need a large one, perhaps for a rug. They are reasonable in cost and by far the most efficient and accurate way of changing the dimensions of a design. You can also isolate one element in a picture or drawing by this method.

2. *The square method.* If photostating is not readily available, use this method. Divide your design into squares; they can be any size, but should not exceed 1 inch. Then outline the size of your finished project on a piece of paper and divide that into exactly the same number of squares. Note that while the *number* of squares is the same, their comparative size will be different. If your project is larger than your design, each square will be

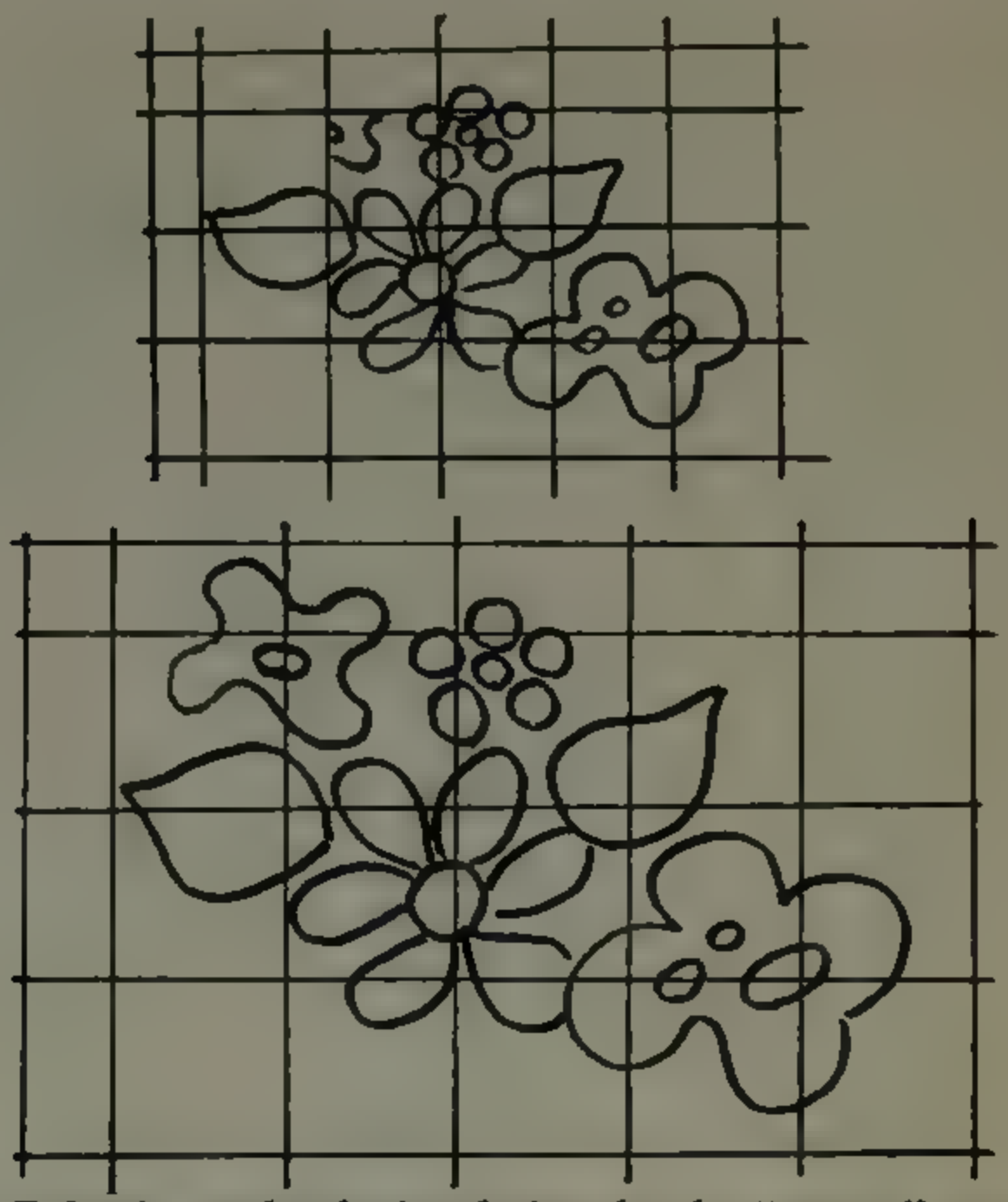


Fig. 33. Enlarging and reducing designs by the "square" method

smaller. Now, working square by square from the design, make a freehand copy in the corresponding squares of the project drawing (see Fig. 33). Carefully duplicating one square at a time, you can get a fairly accurate reproduction of your original even if you are not an accomplished artist.

3. *Pantograph.* Use this mechanical device for enlarging and reducing (or making same-size copies) of drawings. It is reasonable in cost and includes complete instructions.

Preparing the Canvas

Once your design is the same size as your project, you are ready to prepare the canvas for work. There are different ways to do this, depending on how the article will ultimately be finished. Plan the assembling of your project before cutting your canvas, and read through this section to see which of the methods, or which combination of methods, will work best for you. If you are making any of the projects described in Chapter 7, check those pages for specific instructions.

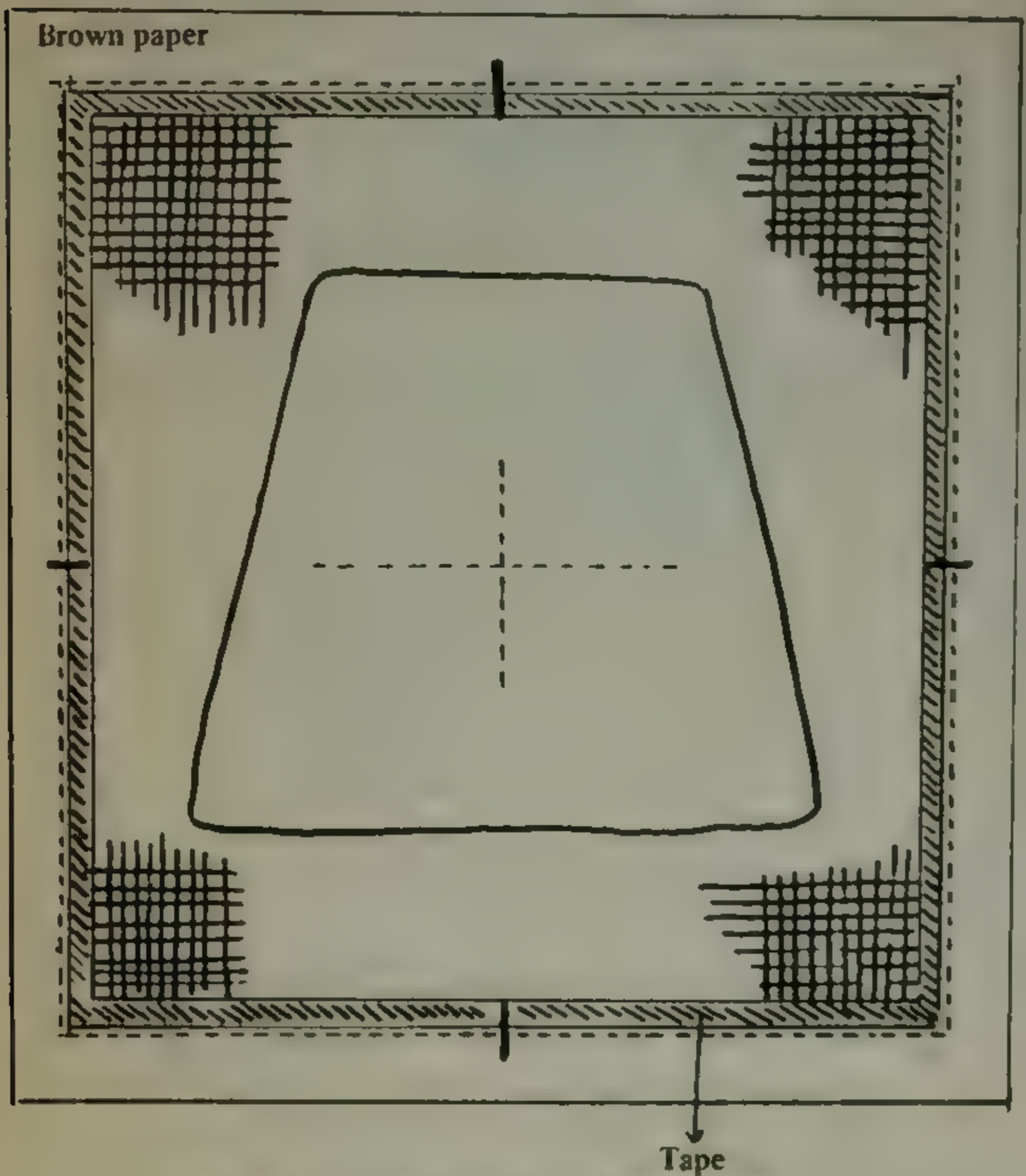


Fig. 34. Preparing canvas with a taped edge

Taped edge. This is the most common method of preparing your canvas. Cut a piece of canvas which allows at least a 2-inch margin of unworked canvas on all sides around the actual design. You will need this excess canvas for later blocking. Always prepare your canvas in a square or rectangular shape, even if you are working a circle, oval or shield-shaped design. If you want to conserve canvas and are working a number of small designs, combine them on one piece of canvas and leave at least 3 inches of unworked canvas between designs. Bind the four cut edges of the canvas with masking tape one inch wide (narrower tape tends to come loose). With the selvage running up and down, designate the top of the canvas. On penelope canvas the closely paired threads run vertically, in the same direction as the selvage.

Next, find the center of each taped side of the canvas and mark it on the front and back of the tape with pencil or marking pen. You will use these register marks when you eventually block the piece. Now cut a piece of brown paper a little larger than the taped canvas and outline the taped canvas in the center of it. (Note: be sure to outline the entire piece of taped canvas, not just the outline of your needlepoint design.) Now extend the four register marks on the bound sides to the brown paper (see Fig. 34). Aligning these two sets of register marks during the blocking process will straighten the canvas if there has been any distortion in the stitching. Put aside this brown paper diagram until you are finished stitching your needlepoint and are ready for blocking.

If you prefer, you can substitute fabric binding for the masking tape, then machine stitch it, or even protect the cut edges with a close zigzag stitch. All of these methods simply protect the cut edges from raveling; choose the one that is easiest for you.

Finished edge. If you want one edge of your needlepoint to be completely finished, as, for example, the top of a Christmas stocking, prepare the canvas for a finished edge. On that edge, cut the canvas 5 rows wider than the pattern (see Fig. 35), then turn the excess canvas under, making sure that there are two threads of canvas along the edge rather than just one. On penelope canvas you will have the double threads where you fold the canvas back; on mono canvas, be sure to fold so that two threads are at the edge. To avoid a double thickness of

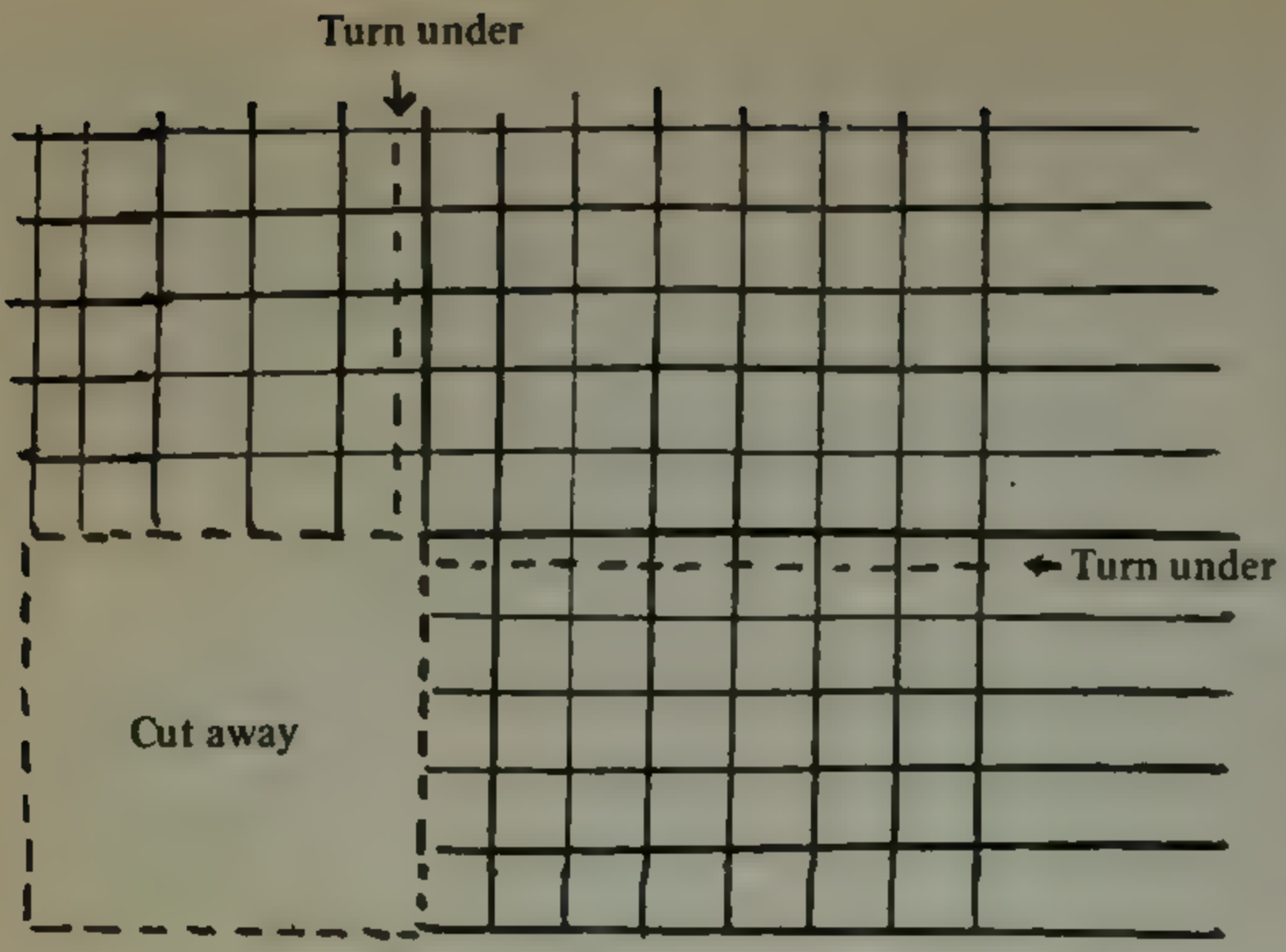


Fig. 35. Preparing canvas for a finished edge

unworked canvas at either end, cut the excess canvas from each corner, as in Fig. 35. Glue all cut edges and let dry. Align the mesh in the folded-back section of canvas with the mesh on the rest of the canvas and, if desired, baste to hold in place. Then work through the double canvas just as if it were one thickness, including the folded edge row (see Fig. 36). You'll find that the doubled canvas is not nearly as thick as you'd expect it to be.

Finished edges cannot easily be stitched adjacent to each other, but they can be stitched on opposite sides with no

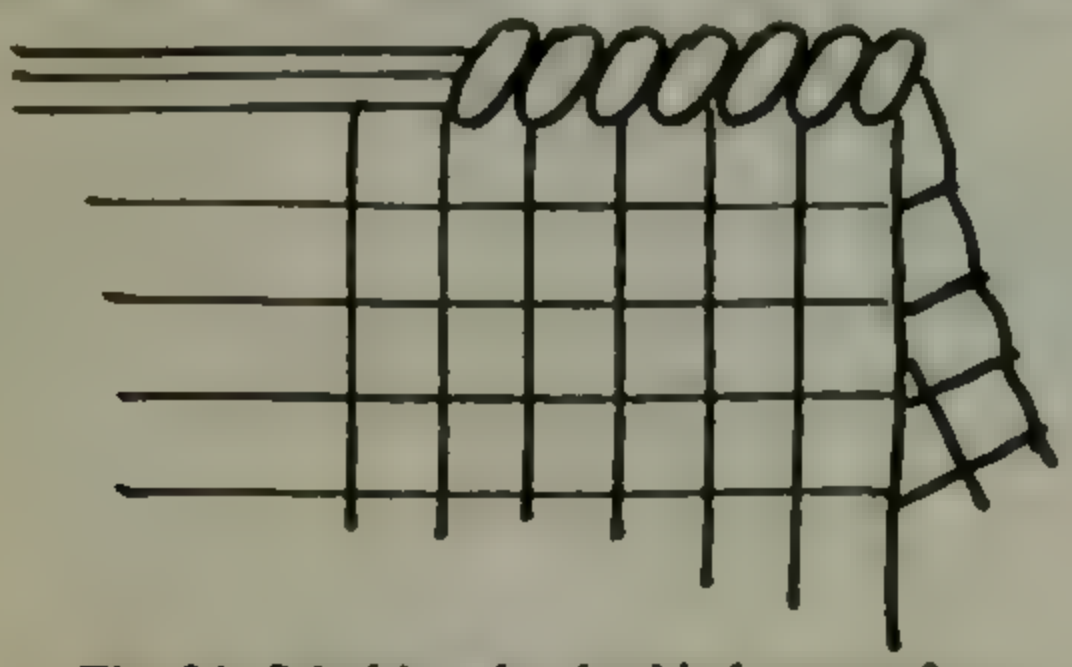


Fig. 36. Stitching the doubled canvas for a finished edge

difficulty. (The sides adjacent to a finished edge will customarily be prepared with taped edges.) You may also have trouble when blocking the canvas because you will only be able to tack—and therefore pull—the canvas on two taped sides rather than on all four sides, which will make it harder to straighten a badly distorted canvas. When working a canvas with one or two finished edges, you'll have good results using the basket weave stitch, which gives minimal distortion, or working the other stitches very carefully, with your tension as even as possible.

Whipped edge. When you want to join two pieces of stitched needlepoint together with as little bulk as possible, prepare your canvas for a whipped edge finish. (Other ways of joining needlepoint are described on pages 84-89.) The only requirement is that since you will match the canvas pieces mesh for mesh, there must be the same number of meshes, and they must be the same size, on each piece to be joined. This method works particularly well on cylindrical objects, such as napkin rings.

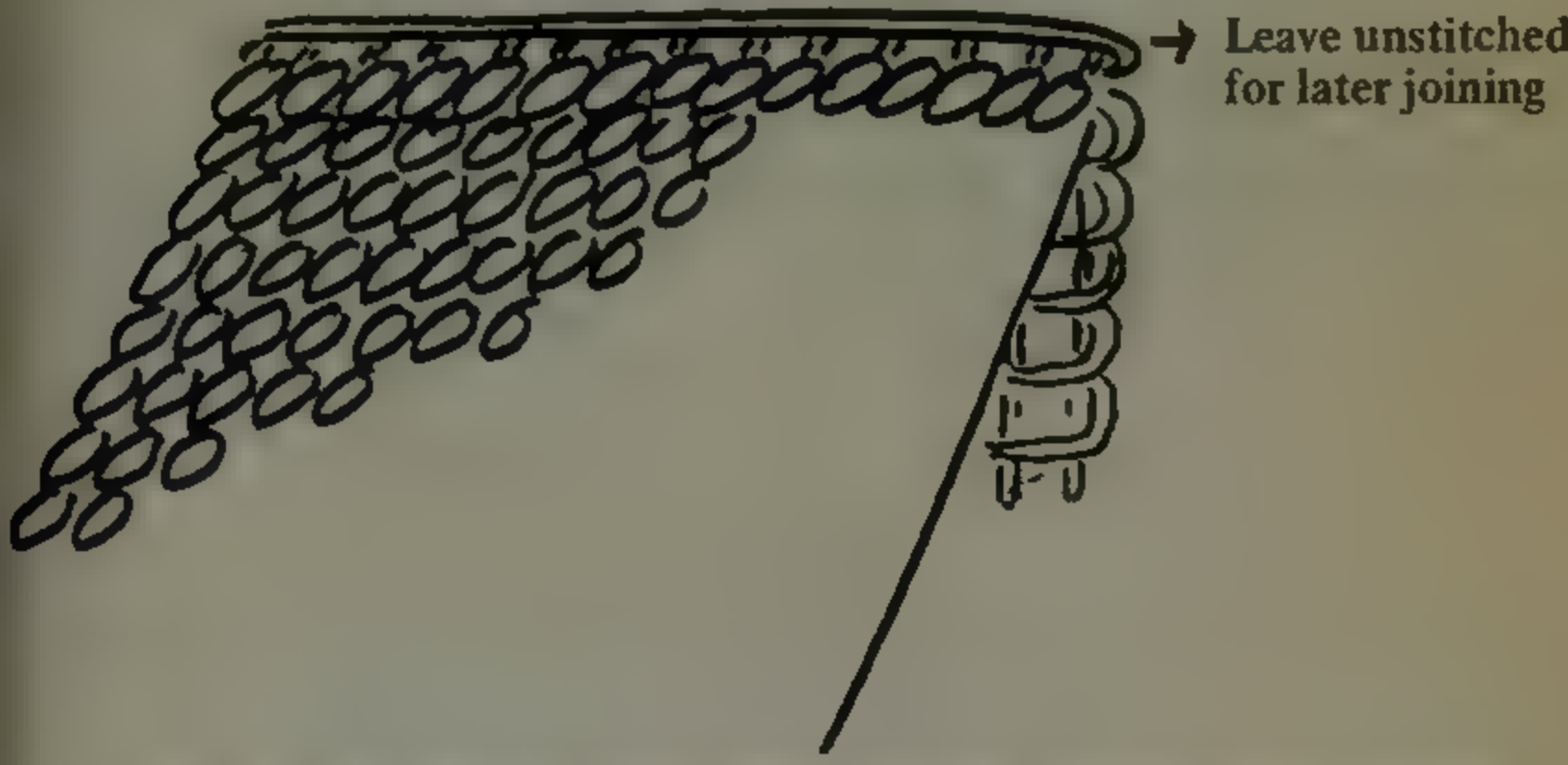


Fig. 37. For whipped edge, stitch through doubled canvas, leaving last row free for joining with another piece of canvas

Where you want to prepare for a whipped edge, cut the canvas six rows larger than the needlepoint pattern, then turn the excess canvas under (see Fig. 37), making sure that there is one thread of canvas along the edge. On penelope canvas, there will be a double thread along the edge because of the nature of the canvas itself. To avoid a double thickness of *unworked*

canvas at either end, cut the excess canvas from each corner, as in Fig. 35. Glue all cut edges and let dry. (Note: In projects where you want to join the unworked canvas on either side of the stitched needlepoint, as in a wastebasket or pencil holder, do not cut the excess canvas from each corner; simply fold it back and join as in Fig. 38.)

Align the mesh in the folded-back section of canvas with the mesh on the rest of the canvas and, if desired, baste to hold in place. Then work through the double canvas just as if it were one thickness, leaving unworked only the very last row along the edge. To join two whipped edges, hold the two unworked threads next to each other and work through both threads as if they were one (see Fig. 38), using a vertical outline stitch (see page 67).

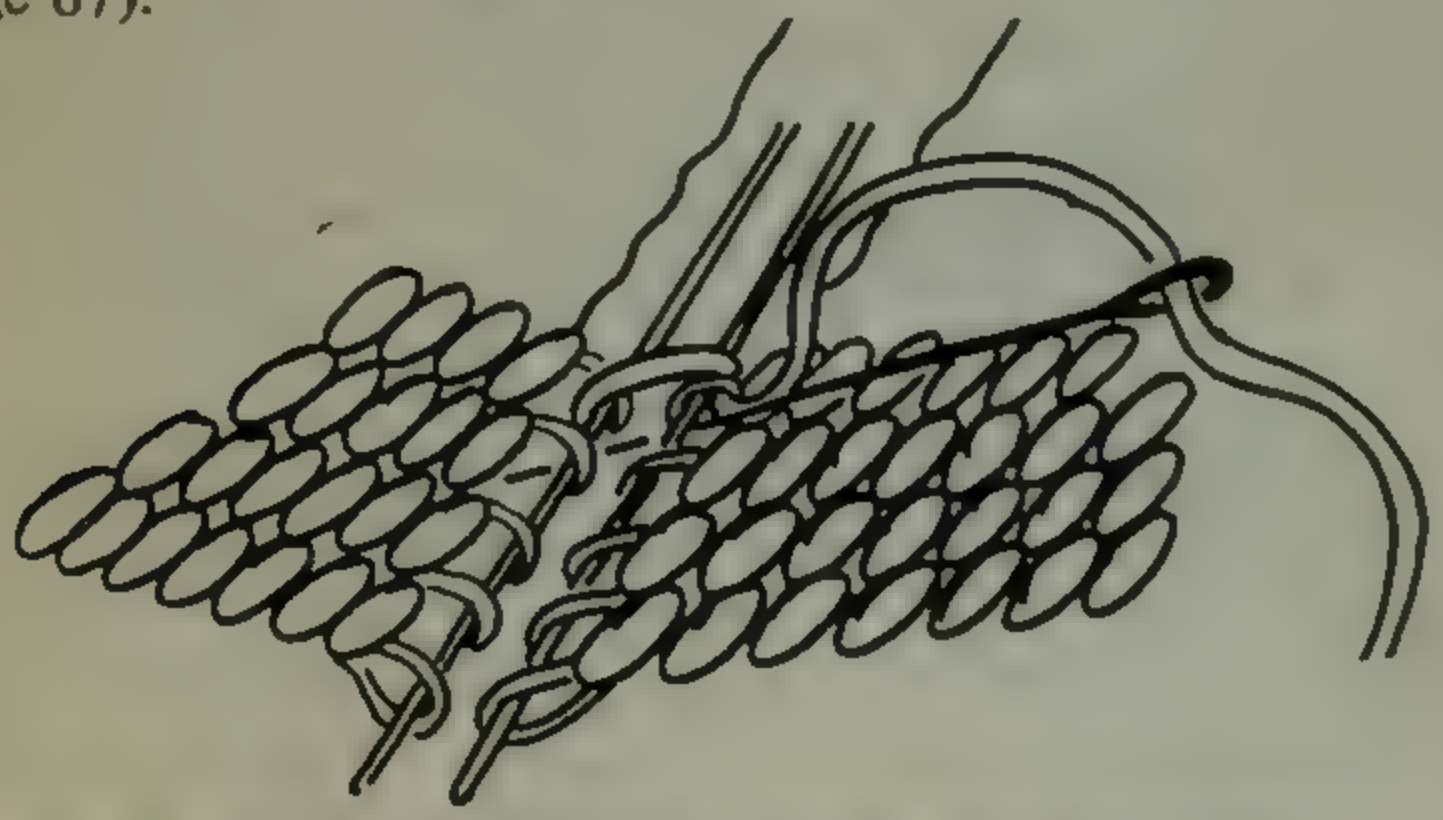


Fig. 38. Joining two sections of stitched needlepoint prepared for whipped edges

Whipped edges cannot easily be stitched adjacent to each other, but there is no problem if you work them on opposite sides. (The sides next to a whipped edge will be prepared with taped edges.) You may also have some difficulty when blocking a badly distorted canvas because you will not be able to tack, and therefore stretch, the canvas on all four sides. However, you will be able to insert a small, non-rusting pin between the needlepoint and the unworked thread (see Fig. 43) which will help hold the canvas in shape. To minimize problems in blocking, use the basket weave stitch for least distortion, or work other stitches carefully, with your tension as even as possible.

Putting Your Design on Canvas

Now that your canvas is prepared for work, you are ready to trace your design on it. First lay the design face up on a table, then place the canvas over it in the proper position. For security, tape the design to the back of the canvas. If your design is outlined on tracing paper with black ink, you can lay the canvas on a white surface—table top, large sheet of paper, or even a pillow case—and see the design clearly enough to trace onto the canvas. Alternatively, you can lay the canvas on a piece of glass supported by two chair seats or two tables. Underlight it by placing a lamp on the floor which will throw light up enabling you to see the design through the canvas. Lacking a piece of glass, tape the canvas to a large window pane and let the sun be your source of light.

Now trace the design onto your canvas, using an indelible marker in a neutral color, or in the shades of the finished stitchery. Never use a dark marker unless you're using dark yarn; it will show through light colored yarn.

Caution: Always use completely indelible markers on your canvas, such as the AD marker, Studio Magic Marker, and India ink, all of which are sold in art supply stores in a wide range of colors. Even if a manufacturer claims his product is indelible, double check the waterproofness by washing with soap and water, and steaming with an iron. Nothing is more disheartening than to finish a piece of needlepoint and find that the marker has run and smudged the wool during blocking.

Coloring the Design

Once your design is outlined on canvas, you can indicate the color in various ways. You can crayon or simply write the colors on your tracing and carry it with you as a guide. Or you can indicate color on the canvas itself by drawing colored lines or coloring whole areas with indelible markers. If you want a complete pattern and color guide on your canvas, paint it with acrylic paints after the outline has been traced.

Acrylic paints are widely available, come in tubes or bottles, in a wide range of colors, and are easily handled. Mixing colors is easy; you thin them (and clean up) with water. They dry quickly, yet give you enough time to paint. And, most important to the needlepointer, once dry, they will not bleed if the canvas is washed or cleaned. When working with acrylics, be

sparing with your brushfuls of paint; too much thinned or watered down paint will soak and distort the canvas, too much thick paint will clog the meshes. Ideally, the paint sits on top of the canvas without saturating it.

Working from Graph Paper

When you work from graph paper as your guide, there are no outlines drawn on your canvas; you must constantly refer to your graphed design as you stitch on the blank canvas. While this is a slower stitching process than having your design already outlined on canvas, it is particularly useful when you are representing letters, numbers and quotations, as well as mirror images and geometirc shapes like circles. It also gives you an opportunity to see exactly how your design will work out on the canvas-like grids of graph paper, using a pencil, before you actually stitch them with a needle.

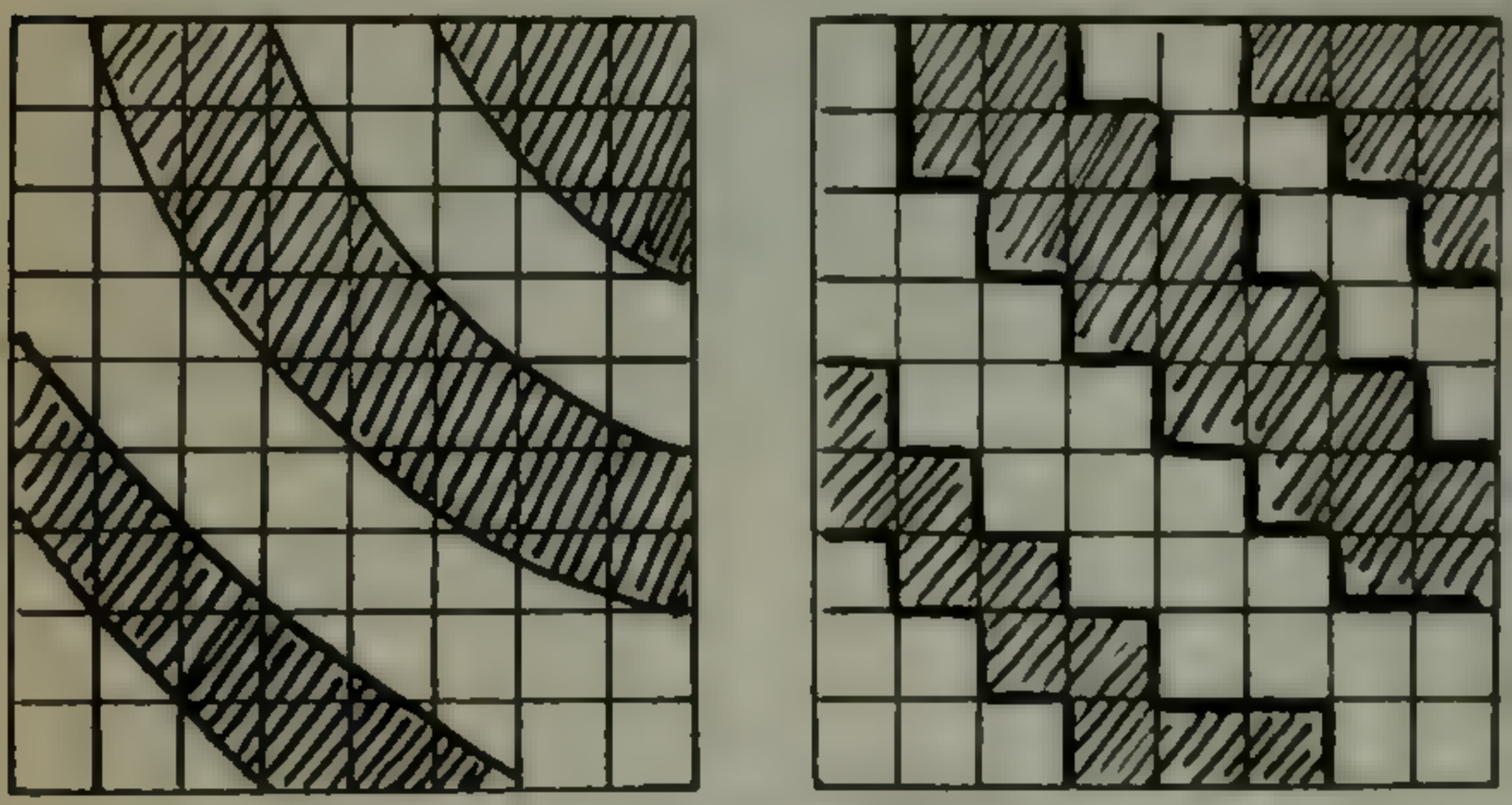


Fig. 39. Translating shapes on graph paper

If you like to work by this method, you can, of course, also graph entire designs as well as particular shapes and components. Simply insert a piece of carbon paper between your design and a piece of graph paper and trace your design. Or draw your original design directly on graph paper. Then following the intersections of the graph paper, "square off" the lines of your design (see Fig. 39). This will tell you exactly where each stitch will fall on the canvas.

You will find it easiest to follow a graph design if both the graph and the canvas are marked into equivalent sections, thus providing close reference lines from which you can count and locate your stitches. First draw vertical and horizontal center lines across your graphed design. Then, if your graph paper is not already marked with heavy lines every inch (in addition to the small squares), draw these inch lines on the paper. Now mark the center of your canvas (simply fold the canvas in quarters). Duplicate the inch squares of the graph paper on canvas, using an indelible marker in a natural color, or insert staright pins at every inch. Obviously, you only need to designate the inch lines in the area where the design falls.

When your canvas is correspondingly "gridded" in the same way as your graphed design, you will find it easy to count the squares and stitch. The simplest procedure is to outline each color area of your design, using the outline stitch (see page 67) while closely following your graphed design. Then fill in each area with basket weave or other stitch, without slavish attention to the graph.

CHAPTER 5

25 Tips for Stitching Success

1. To thread a needle easily, fold the last inch of yarn over the pointed end of your needle, then withdraw the needle, pinching the yarn together. Insert this doubled yarn into the eye of the needle and pull it through. Never lick it as you might cotton or silk thread.

2. The ideal length for yarn is between 18 and 24 inches. Longer pieces become frayed and weakened by constant pulling through the canvas mesh. Use the shorter lengths on fine canvas, longer yarn on coarse canvas.

3. To start your first thread on a blank section of canvas, leave an inch of yarn hanging in the back when you make the first stitch. Then, hold this tail with one hand until it is covered and secured by 4 or 5 subsequent stitches. To start subsequent lengths of yarn, run your needle through an inch or two of stitching on the back and come up at the proper place to resume your work.

4. Finish off a length of yarn when it is worked down to the last 2 or 3 inches by weaving it through the back of existing stitching. Use a fine steel crochet hook to draw short ends through the back of stitches. Try to secure it in the row of stitches you have just made; in case of repair, you'll be able to replace that strand without disturbing its neighbors.

5. Keep the back of your canvas neat and clipped. Loose tag ends of yarn often get caught as you stitch.

6. Stitch your canvas with an easy hand and even tension, working on the loose side. A tight stitch tends to distort the canvas and may leave part of the canvas showing which can only be repaired by inserting additional over-stitches. An easy hand will cover the canvas with nice plump stitches which can later be tightened from the back if they prove to be too loose.

7. As you stitch the canvas, the motion of your hands tends to either overtwist or untwist your yarn. Overtwisted yarn gets shorter, thinner and kinky. Undertwisted yarn loses some durability. If your yarn is overtwisted, turn your canvas upside down and let the threaded needle hang free and untwist itself. If your yarn is untwisted, retwist it by twirling the needle in your fingers.

8. To handle large pieces of canvas, roll up both sides of the canvas, keeping flat just the area where you are working. Pin the rolls with extra tapestry needles.

9. Work all central motifs and design areas before stitching the background. This gives you flexibility in altering designs before they are locked into a background, and also enables you to try out different background colors and stitches.

10. Outline shapes and areas of color before filling them in. To do this, use the continental stitch to take you horizontally across the canvas, plus a series of vertical and diagonal stitches to take you down the canvas (see Fig. 40). When you want to outline in an area that is to the right or above where you are working, simply turn the entire canvas upside down so the desired area is now to the left and below (the broken stitches in Fig. 40).

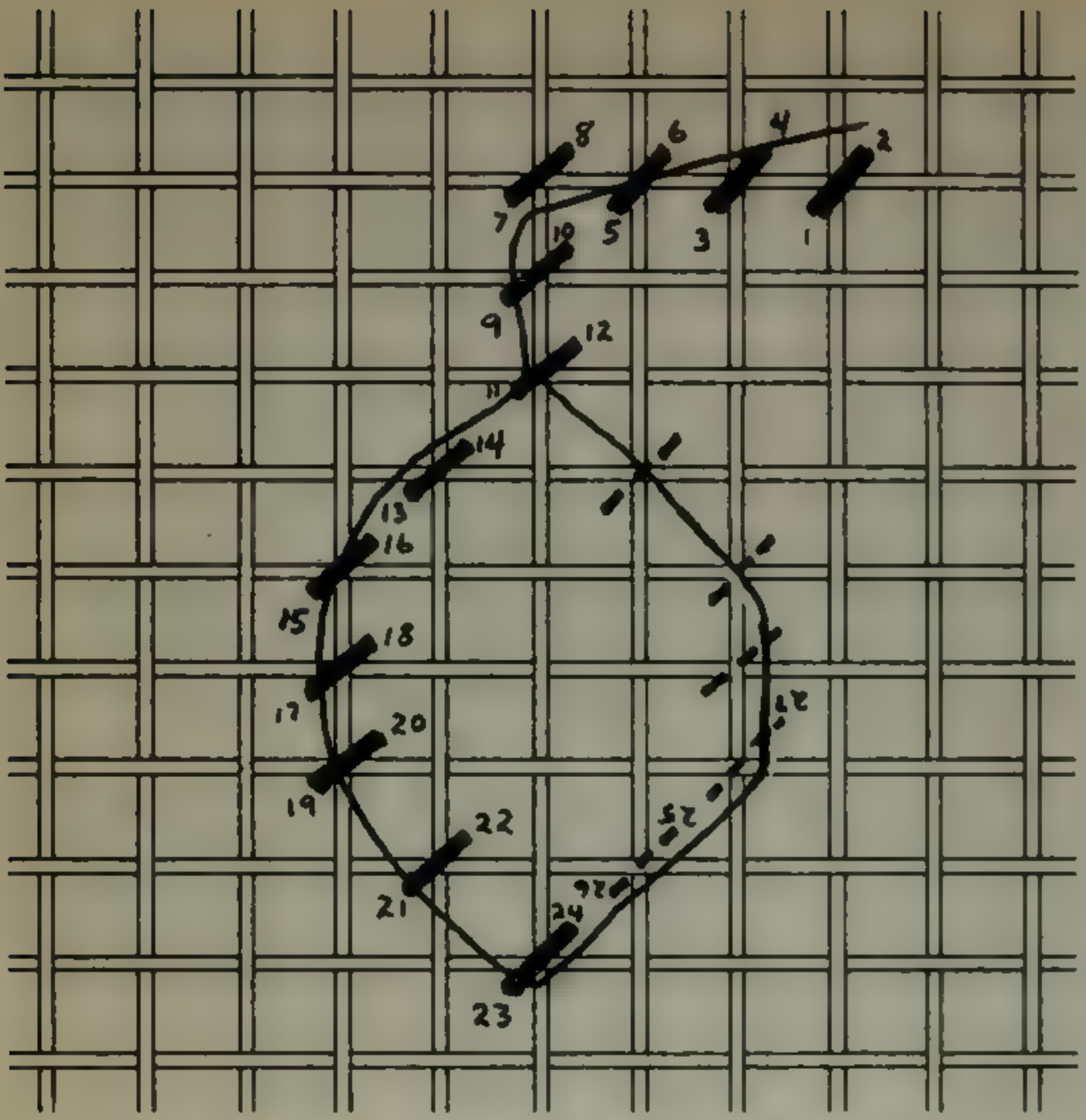


Fig. 40. How to outline shapes on canvas

11. To stitch curved lines on canvas squares, simply cross the canvas intersection that is closest to the curved line (see Fig. 40). Sometimes the stitch will fall inside the line of the design, and sometimes outside the line, but when you hold the canvas at a distance, your eye will compensate and will complete a smooth line.

12. Many of the most popular needlepoint stitches–particularly basket weave and continental–are worked from right to left and from top to bottom. Occasionally, because of the direction that the areas of design take you, you may find yourself wanting to stitch a section of canvas that is to the right or above where you are working. If this happens, simply turn the entire canvas upside down–a full 180°–and you will see

that the sections you want to reach are now conveniently accessible to the left or below where your needle is (see Fig. 40). Continue working the continental or basket weave and you'll find that your stitches are still slanting in the same direction, even though you have been making them upside down.

13. When you have completed one area of color and want to use the same piece of yarn in another section of canvas, simply weave it through the backing of existing stitches or carry it over blank canvas where it will eventually be covered by subsequent stitches.

14. When you've completed all your design areas and are ready to do the background, start as directed in the stitch instructions. For instance, if your background will be basket weave or continental, start in the upper right corner. If herringbone, start in the upper left corner. If turkey tufting, start at the lower left. Once you start the background, continue working it in long rows from one edge of the canvas to the other. Don't skip to different background areas; there may be a faint ridge when the separate areas meet. If a design interferes with your completing a row, stitch along one side of it, then weave your thread through the backing of the design and stitch on the other side of it. Don't keep working back and forth over the design because the padding at the back will become too thick.

15. When separating the double strands of penelope canvas in order to make smaller stitches for greater detail, spread the threads apart with your needle and separate 2 or 3 of the double intersections on either side of your work area (see A, Fig. 41). Although any stitch may be worked, these fine stitches (petit point) are often made in continental. You may find that on this very fine mesh it may be easier for you to make each stitch in two separate motions, the first from the top of the canvas, inserting the needle halfway down into a mesh, the second from underneath, pulling the needle all the way through and pushing it up through another mesh for the next stitch.

16. Whenever you separate penelope canvas and combine an area of small stitches with the larger stitches around it, you may

Fig. 41. How to separate and work penelope canvas for petit point (A) and fill in the background (B)

have trouble where they meet. Work the larger stitches as close to the small stitches as you can, then, wherever a full stitch cannot be made, simply fill in with small stitches worked in the background color (see B, Fig. 41). Follow this same procedure whenever you combine different stitches.

17. It's traditional—and fun—to stitch your name or initials and the date in one corner of the background.

18. Weave a few strands of every color yarn you have used into the backing of your needlepoint, especially in heavy-wear projects like rugs and chair seats. These extra strands will go through the same blocking and cleaning as the piece of needlepoint, and so will exactly match existing threads in the event any future repairs are needed.

19. Keep all your scraps of wool. A tag end of one piece may be exactly right for the few accent stitches that will give life to your next project.

20. Try to keep finished areas of stitching clean—particularly light-colored sections—as you work. Baste pieces of clear plastic over already completed areas, and keep your needlepoint covered when not in work.

21. If you want to add highlights to an already stitched area of needlepoint, simply work over the existing stitches, using cotton or silk embroidery floss. This is also one way to add numbers, letters, or even an entire legend.

22. In places where the canvas shows through, either because the stitches were pulled too tight to cover adequately, or because the yarn was too thin to begin with, go over those stitches with one or two strands of the same color yarn in order to fill in the canvas. The overstitching will blend in with the original work and fill in the bare patches.

23. If you want to take out a few stitches you have just made, unthread your needle, loosen the stitches with the blunt end of the needle, and pull them out carefully. Then rethread your needle and continue working. Don't reinsert the threaded needle back through the stitches, hoping to undo them; you are likely to split the yarn in back.

24. If you want to correct a mistake in an already completed part of the canvas, cut 2 or 3 stitches in order to get started, using the blunt end of your needle, pull out enough yarn on either side of the mistake—at least 2 inches—to thread into a needle. Weave each end into the backing to secure.

25. If you have to replace a section of canvas because it is ripped or weak, cut a piece of matching canvas a little larger than the area to be replaced. Position it over the damaged section, matching hole for hole, then baste it, covering one intersection at a time. Work over the double canvas just as if it were only the one original piece of canvas. This is the same technique as is used to join canvases by the overlapping method (see page 87). If your repair only involves one canvas thread, simply pull out a single thread near the taped edge of your canvas and lay it over the damaged thread. Then work over this doubled thread as if it were single.

CHAPTER 6

Finishing Your Work

After stitching your design, you'll want to finish it carefully. Most canvas work will require blocking to return it to its original shape. It may also require one or more additional procedures, such as connecting sections of needlepoint, mitering corners, lining, and making and applying various edgings. It's a good idea to become acquainted with these general techniques before planning a complicated project; an understanding of them will help you work out your own project smoothly. And if you are making any of the projects described in Chapter 7, check those pages for specific instructions.

Blocking

Blocking is the first step after stitching, and it is called for in almost all pieces because no matter how carefully you work, even using the basket weave stitch, there is likely to be some distortion. Blocking will also give a professional look to uneven work.

Choose a blocking board of clean wood—plywood works well—and cover it with aluminum foil to be sure no stains seep

through the wood after it is wet. Then tack or tape on it the brown paper guide you prepared with the canvas outline (see page 59). Place your needlepoint face down on the brown paper. If you want to preserve the depth and texture of the stitching, lay a terrycloth towel between the brown paper and the face of the needlepoint, but don't hide the canvas outline or register marks on the brown paper.

Tack the upper left and upper right corners of the canvas with non-rusting pins or tacks, matching the register marks at the top (see A, Fig. 42). Always tack through the unworked canvas on or just inside the tape; never penetrate the finished needlepoint. Now dampen the back of the needlepoint by steaming with an iron held an inch or two above the surface of the canvas by sponging or spraying the back or by laying a wet towel over the needlepoint until it is damp but not saturated. This will enable you to pull the third and fourth corners into shape and to secure them with tacks. Now, pulling and tugging with an even hand on the other sides, you will be able to straighten the canvas until it conforms to its outline on the brown paper and the other register marks match. Tack the canvas at one-half to one inch intervals along the taped sides of the canvas (see B, Fig. 42).

In a badly distorted canvas you may not immediately be able to pull one of the sides all the way out to conform to its outline. In that case, work it over gradually, moving the pins in short steps as you pull and tug on the piece, perhaps steaming or sponging it again for greater flexibility. When completely tacked, let the canvas dry thoroughly on the board for two or more days in a horizontal position, out of direct sunlight.

Blocking tips:

- You may have to block a badly distorted canvas two or more times because the uneven tension of the stitches tends to keep pulling it out of shape.
- To block a circular design, treat the canvas as though it were a square (the actual piece of canvas probably is), forming the circular outline by pulling evenly on the four sides.
- Never substitute a stapler or stapling gun for non-rusting tacks. Staples may split and weaken the canvas threads and, in addition, they are hard to pry out when the needlepoint is dry.
- If you want to fluff up stitches that have been flattened

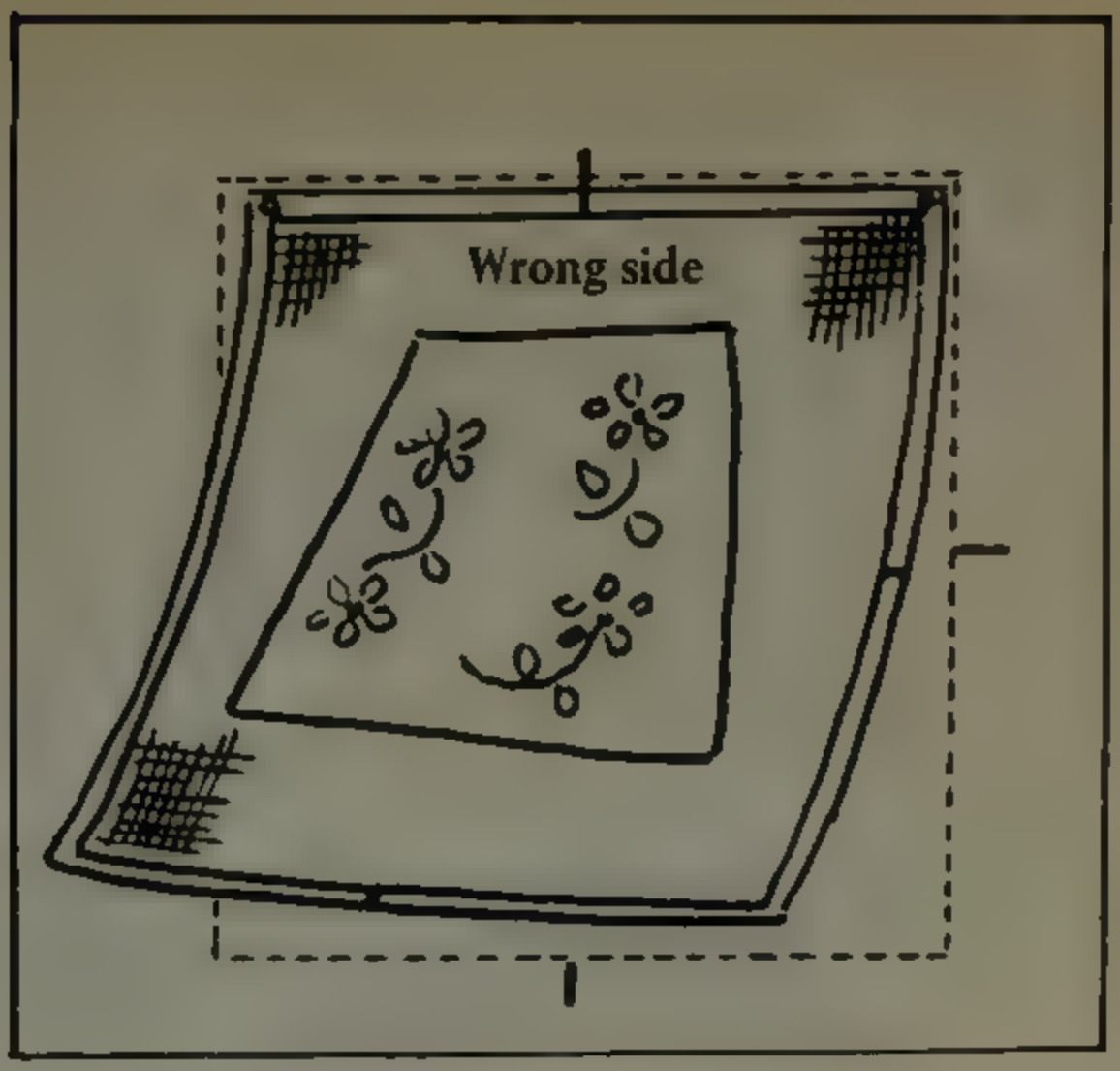


Fig. 42. Block canvas by tacking upper left and right corners (A), then matching register marks and tacking canvas at frequent intervals on all sides (B)

during blocking, steam the face of the canvas, holding the iron at least 4 inches above the surface of the needlepoint.

• You can block small pieces of needlepoint face down on an ironing board, securing the canvas with stainless steel pins.

• To check the "squareness" of a canvas during blocking, lay a piece of paper or cardboard over each corner.

• To block a canvas with a finished edge, you will only be able to tack those sides that are surrounded by unworked canvas, since you can never tack into finished needlepoint. However, when blocking a canvas with a whipped edge, you can carefully insert a row of pins between the unworked thread and the worked needlepoint (see Fig. 43).

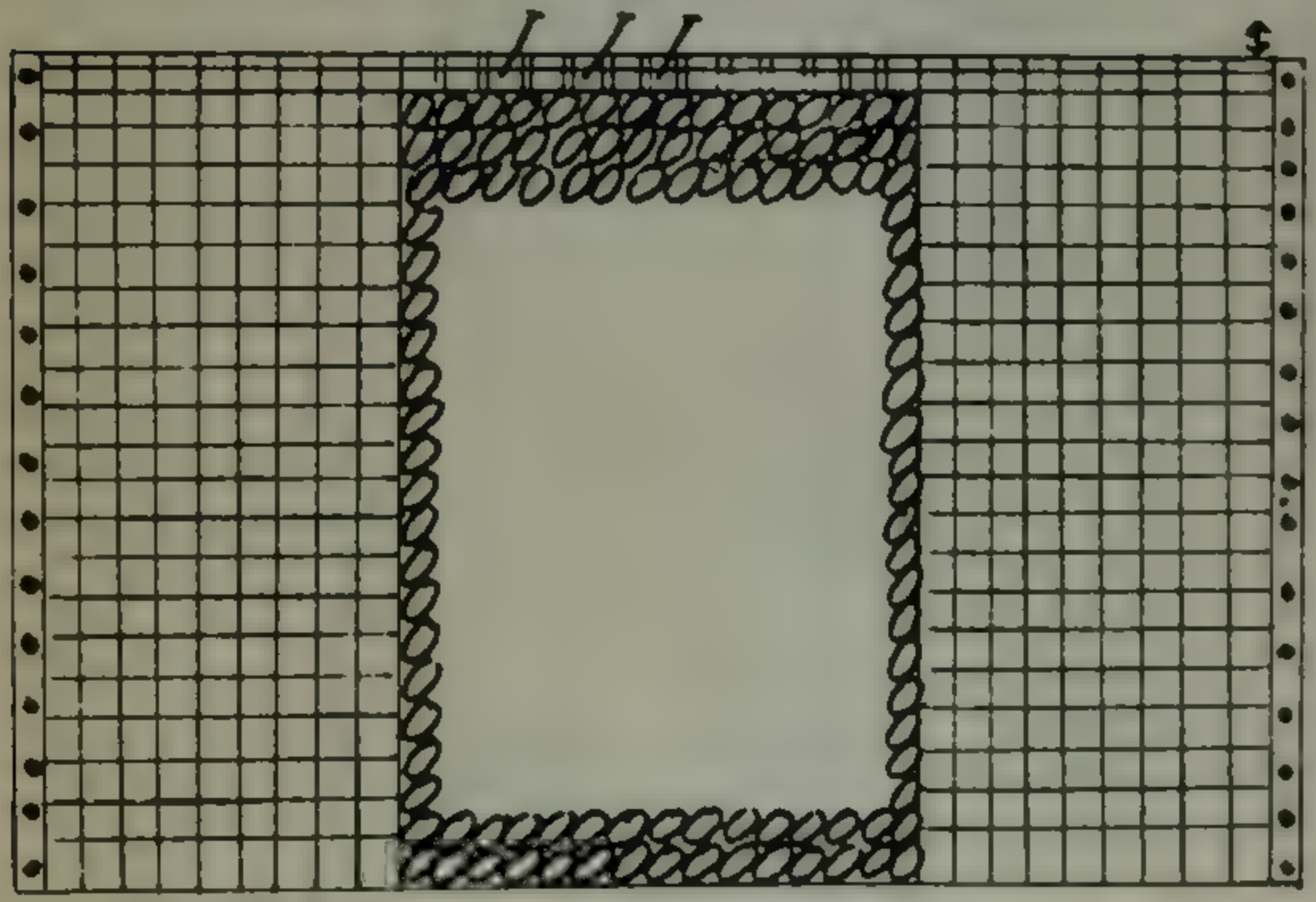


Fig. 43. Blocking canvas with whipped and finished edges

Machine Stitching

After your needlepoint has been blocked, it's a good idea to run a line of machine stitches around the needlepoint, as close as possible to the worked portion of the canvas. This will prevent the unworked threads of the canvas from raveling and reaching the worked position of the canvas when you cut off the taped edge, as you will for mounting most projects. The only circumstances where you can eliminate this machine-stitched row is when you mount your needlework with the taped canvas edges in tact.

Gluing

An additional line of defense against the potential raveling of unworked canvas is to run a thin line of white all-purpose glue just inside any cut canvas edge. You will need to do this whenever you miter a corner or cut to within half an inch of the worked needlepoint. If it is necessary to stitch up to and over a raw cut edge, as when joining two pieces of canvas by the overlapping method (see page 87), run a thin line of glue along the last canvas threads. The glue sometimes clogs the meshes, making it somewhat more difficult to push your needle through, but you can ease the difficulty by poking a hole through the meshes with your needle before actually stitching.

Any white, all-purpose glue which dries colorless is excellent for this purpose, such as Elmer's Glue-All or Amco White Glue. They can also be used to glue needlepoint to wood, cardboard, fabric, or other porous materials since they hold well and won't damage the needlepoint.

Miltered Corners

A great many projects call for mitered corners when finishing and mounting, such as belts, coasters, book covers, wall hangings, and other articles that should lie flat and neat. Make mitered corners on these projects if you have prepared the canvas with taped edges on all four sides. To handle a corner involving a whipped or finished edge, see below.

First cut away the unworked excess canvas and the tape binding on all four sides, trimming to within an inch of the stitched needlepoint. Then diagonally trim each corner to within half an inch of the corner point (see A, Fig. 44). You may have to adjust the width of this canvas hem to the dimensions of your particular project. For instance, you'll probably need to cut it narrower on a hair band and may want a wider one on a larger wall hanging.

Now run a thin line of glue inside all cut edges (see above), and let dry. To actually miter the corner, turn back the diagonal edge at the corner (B, Fig. 44), then the adjoining sides over it (C, Fig. 44) and whip them together (D, Fig. 44). Finally, catch the turned under canvas hem to the back of the needlepoint and press flat.

To finish a corner adjacent to a whipped or finished edge, trim away the unworked canvas on the side that has been bound

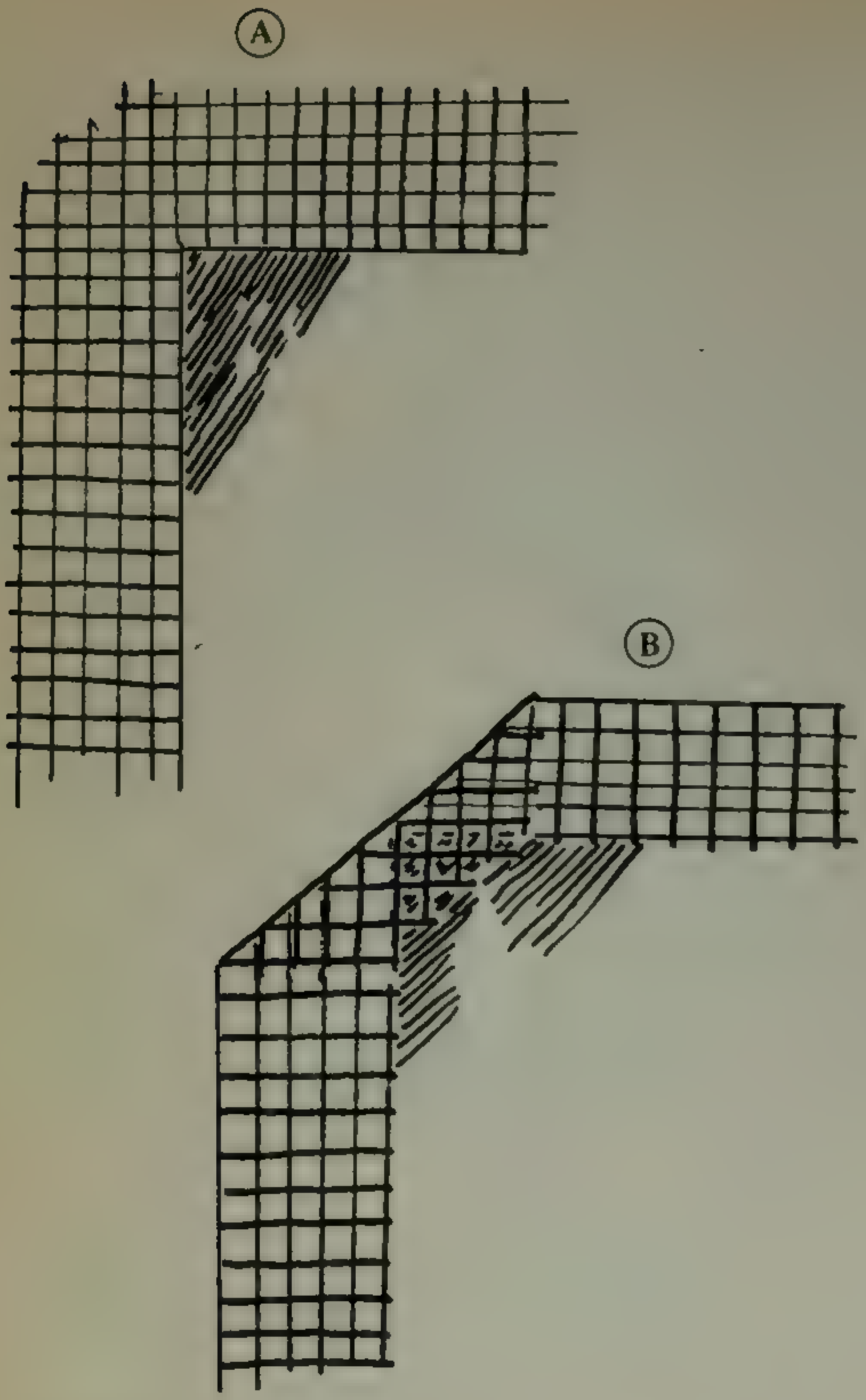
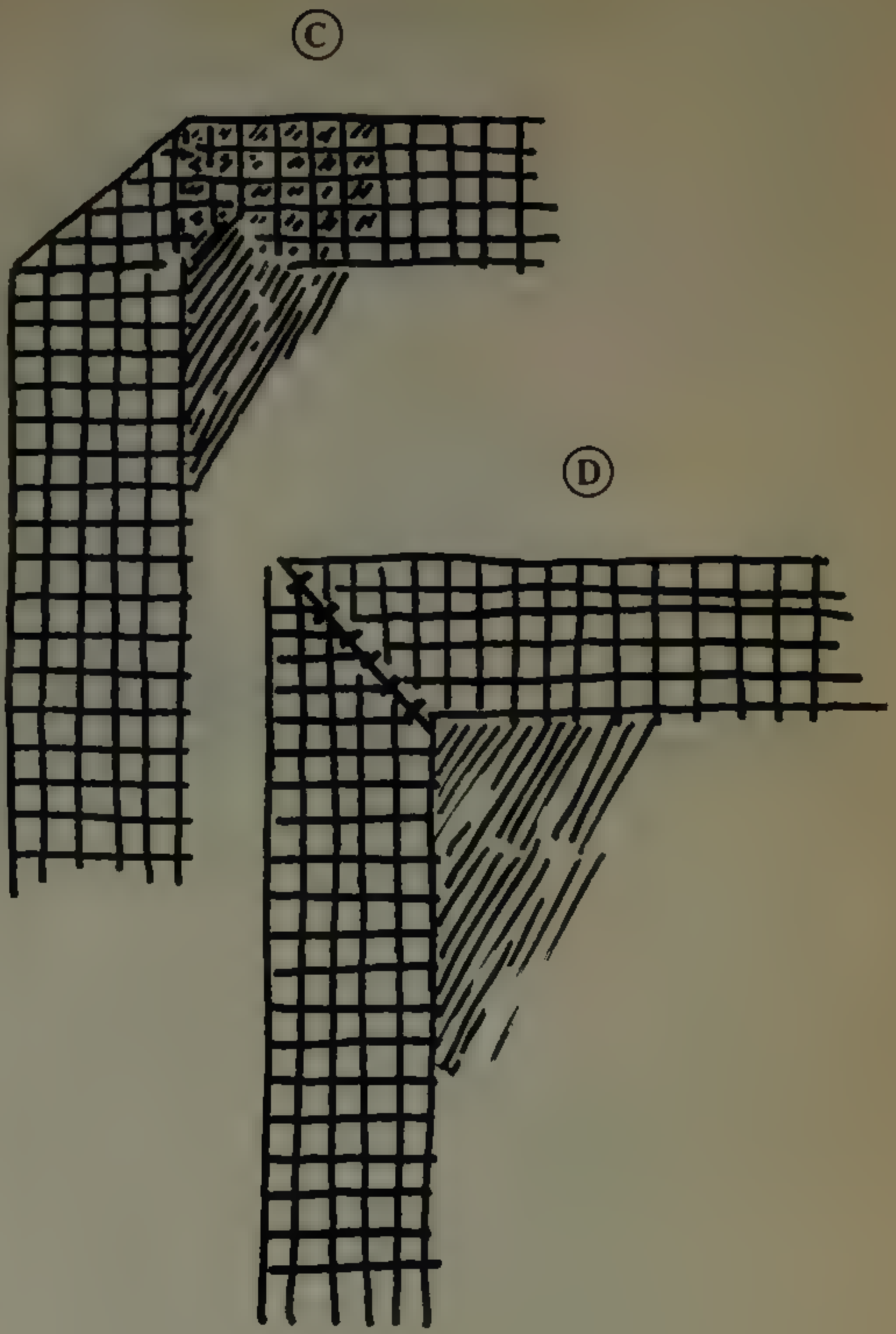


Fig. 44. Four steps in mitering a needlepoint corner (A,B,C,D)


C
D

with tape, cutting to within an inch of the worked needlepoint. Glue the cut edge and let dry, then turn it under and hem it to the back of the stitched canvas (see Fig. 45).

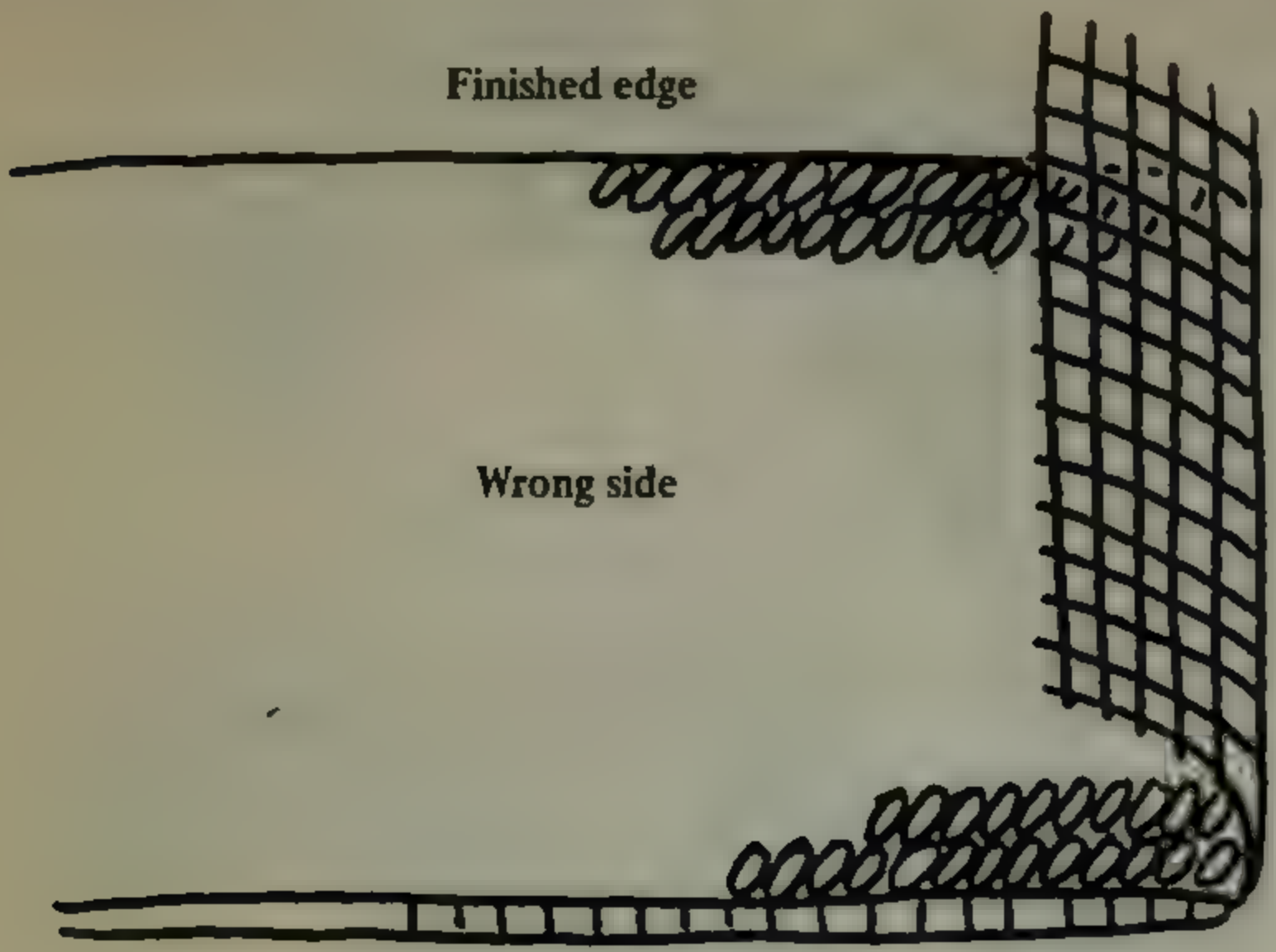


Fig. 45. Hemming a canvas with whipped or finished edges

Lacing

Some projects require lacing when finishing, among them pictures, mirrors, doorstops or other objects where you want to hold the needlepoint taut against a rigid material, whether it is a stiff cardboard, a brick, or a piece of wood.

After blocking prepare the needlepoint for a mitered edge (see page 77). Then lay it face down on a table and position the rigid backing over it. With heavy carpet thread, lace opposite sides of the canvas together, stitching close to the edge of the backing board rather than to the edge of the canvas and working to within 3 inches of each corner (see Fig. 46). Periodically check the front of the needlepoint to be sure that the rows of stitches are straight. Repeat for the other two sides.

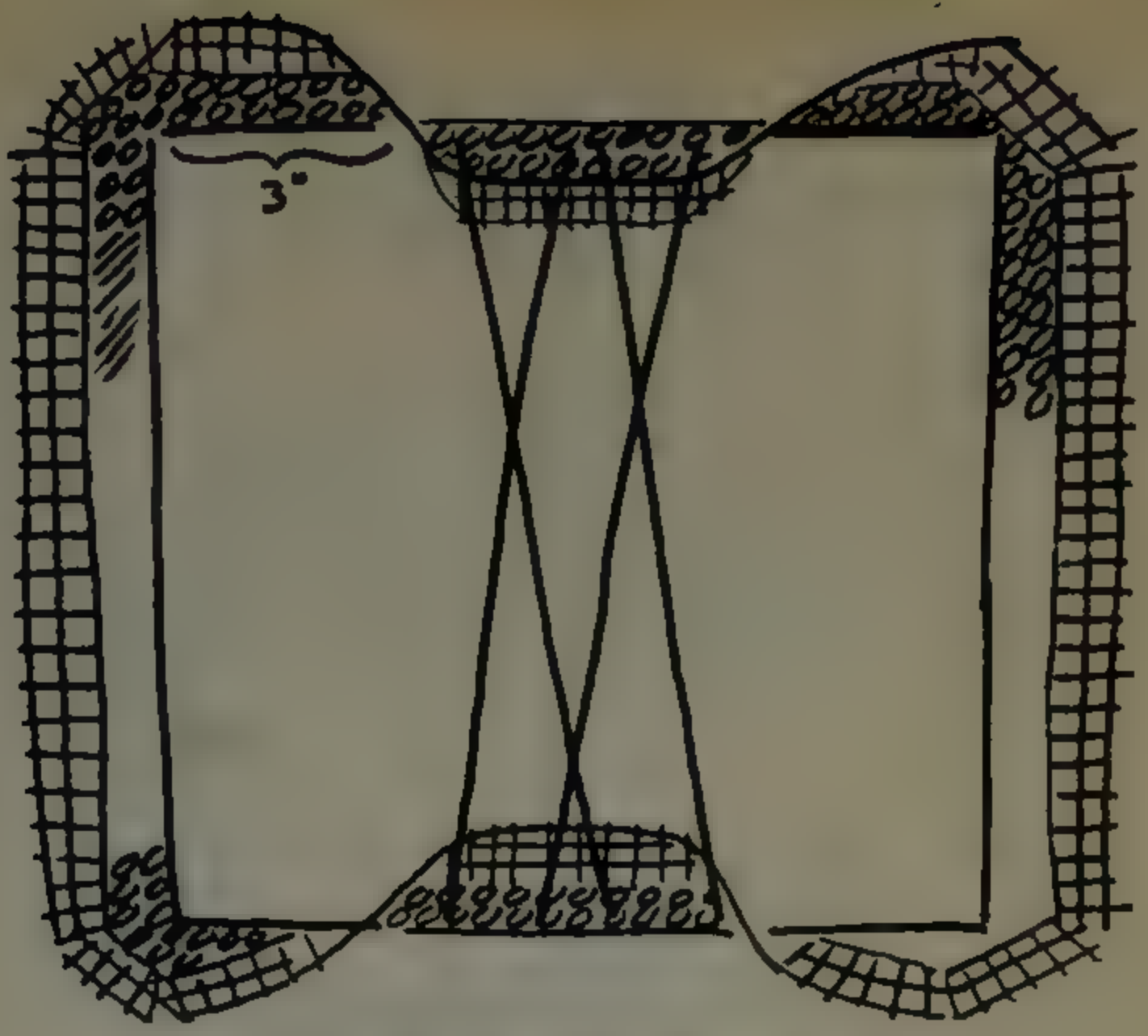


Fig. 46. Lacing needlepoint on a rigid backing

At the corners, fold the diagonally cut edges onto the backing board, then fold the sides back and miter the corners (see page 77). After the four corners have been mitered, finish lacing the opposite edges together. Mask the lacing on the bottom by gluing felt or paper cut to size or by blind stitching a lining.

Lining

Linings give a neat finish to many needlepoint projects, such as wall hangings, bell pulls, belts, chokers, head bands and other flat articles. They are usually the last of the finishing procedures, and are blind stitched in place after the needlepoint has been blocked and the excess unworked canvas has been turned under.

Choose linings made of firmly woven material for best results. Felt has the particular virtue of not having to be hemmed, as do grosgrain and other ribbons for thin belts, head and neck bands and other objects of appropriate size. Cut other lining material half an inch larger all around than the worked needlepoint. Lay the needlepoint face down and place the lining on it, wrong sides together. Miter the corners and turn the lining under so it barely covers the needlepoint, and blind stitch it to the back of the needlepoint.

Box Corners

When finishing certain items like bricks, cubes, paperweights, and even some types of box cushions, you will need to make a box corner. Although the sewing process is exactly the same with needlepoint as it is with any other fabric, the bulk of the canvas makes it a little harder to manage. Your problem will be simpler if, in stitching, you allow for the corner join by leaving the canvas in each corner square unworked, giving you a kind of Greek cross pattern to work (see Figs. 83 and 85). Stitch 2 extra rows along each side for a seam allowance. After blocking, trim the excess canvas along all sides to thin 1½ inches of the finished needlepoint (see Fig. 47a). Glue all cut edges (see page 77) and let dry.

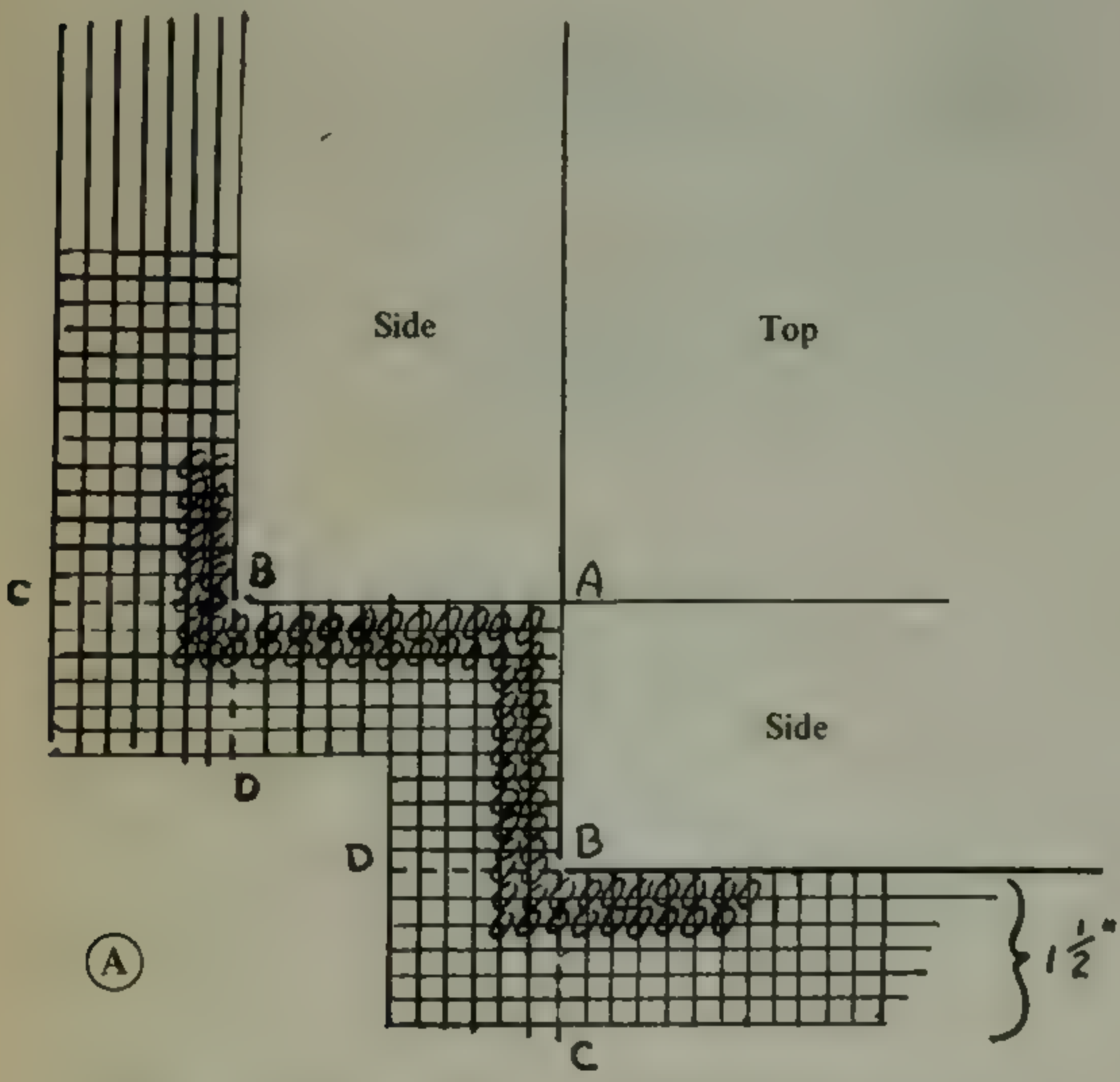
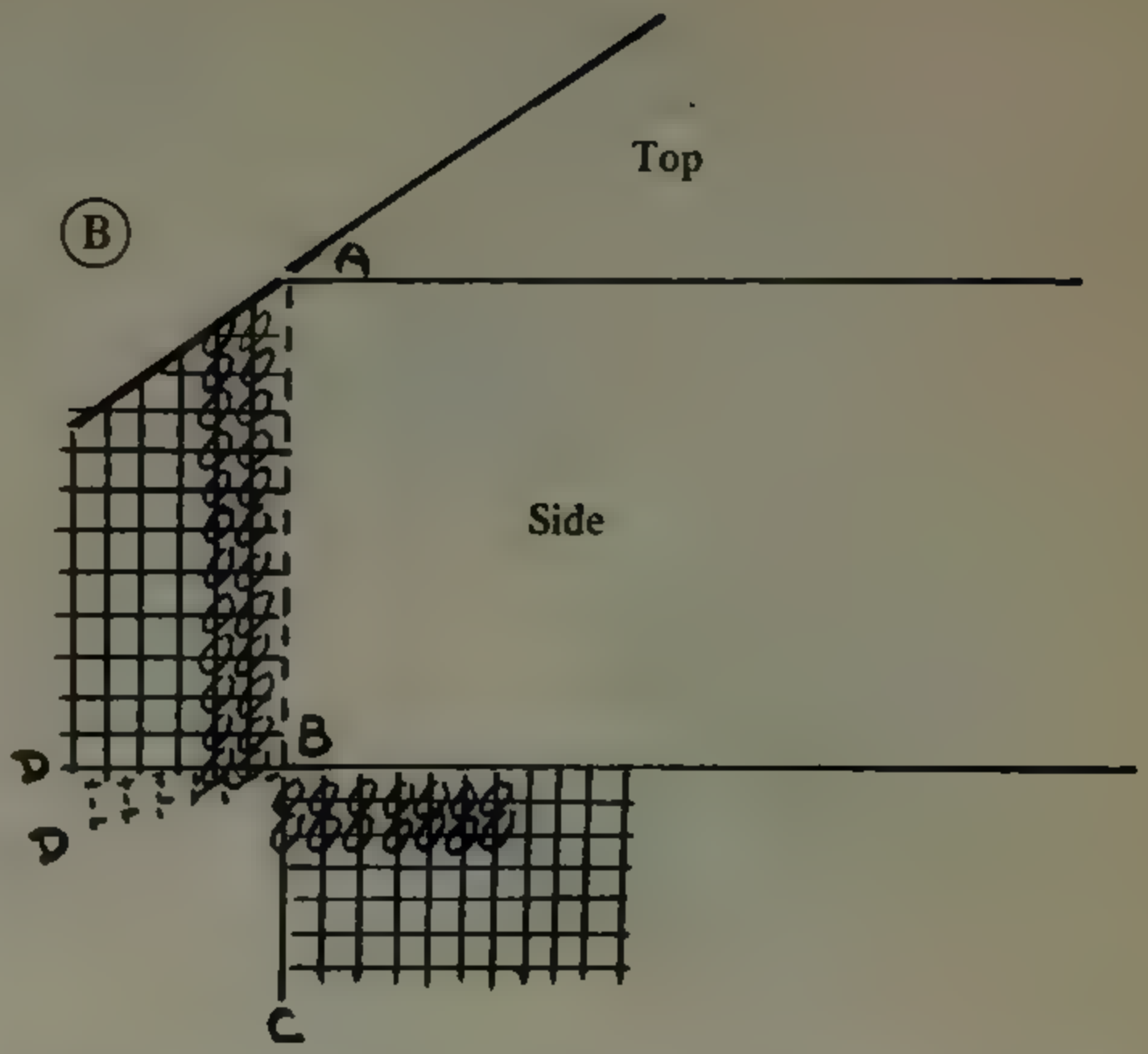


Fig. 47. Two steps in making a box corner (A,B) and preparing it



To make a box corner, place right sides of the needlepoint together and sew a seam between the first and second rows of needlepoint stitches, only joining what will actually cover the height of the object (A to B in Fig. 47B). After sewing the corner seam, cut away the excess canvas (from B to D and from B to C in Fig. 47B). Trim the remaining unworked canvas along the seam to within one row of the needlepoint. Glue all cut edges immediately and let dry.

Turn the finished corner right side out and insert the brick, wood piece, foam rubber slab or other filler. Turn the excess unworked canvas back across the bottom and lace the opposite sides together with heavy carpet thread. Mask the lacing with felt or other material as desired, gluing or sewing in place.

If you want to make a box corner and you have already worked the canvas in each corner square, lay the needlepoint out and mark with pins where the corner seam line is to be sewn. Then run a line of machine stitching two rows to the

outside of the actual seam line, which will protect the needlepoint from raveling (see Fig. 48A). Now place the right

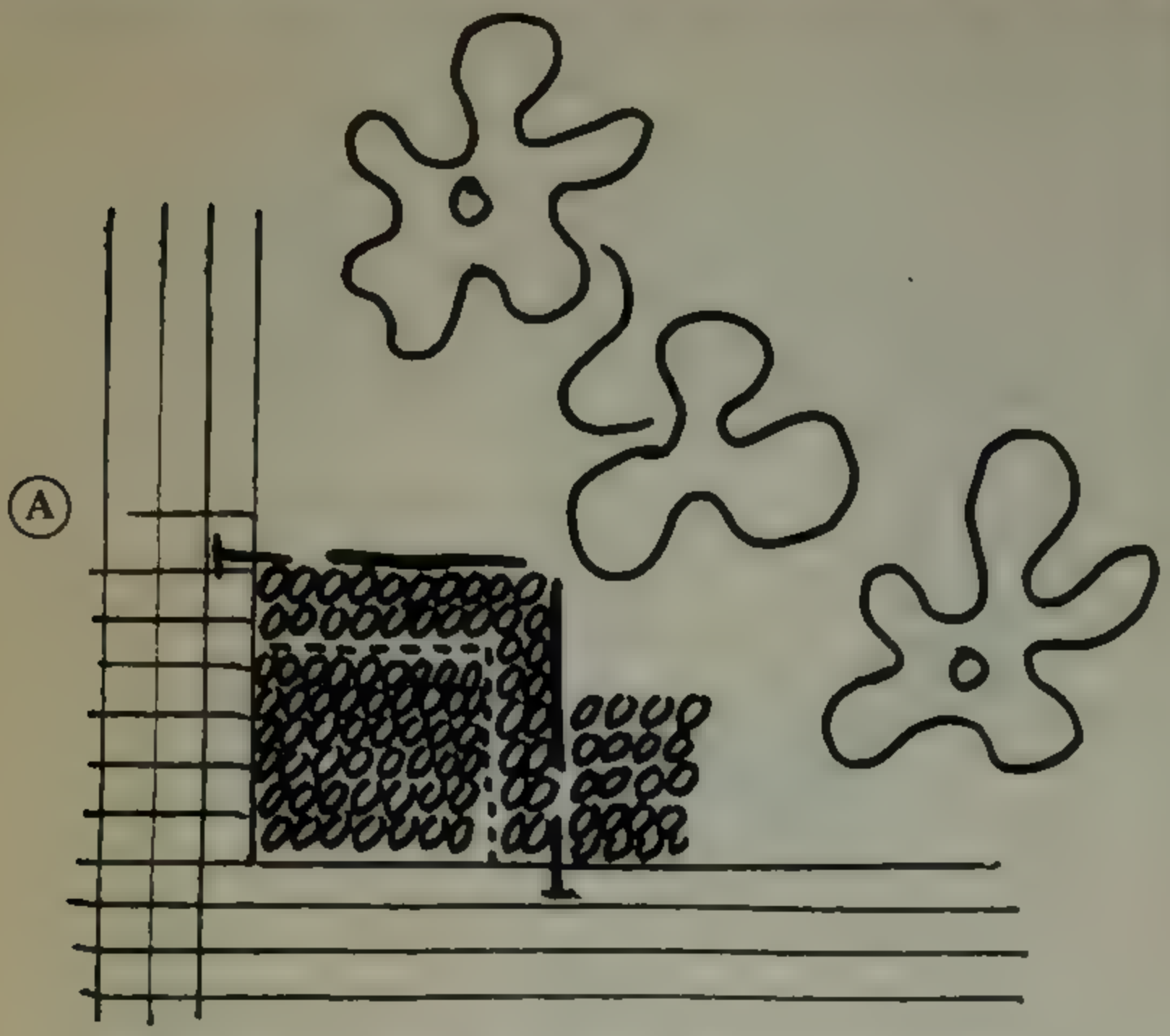
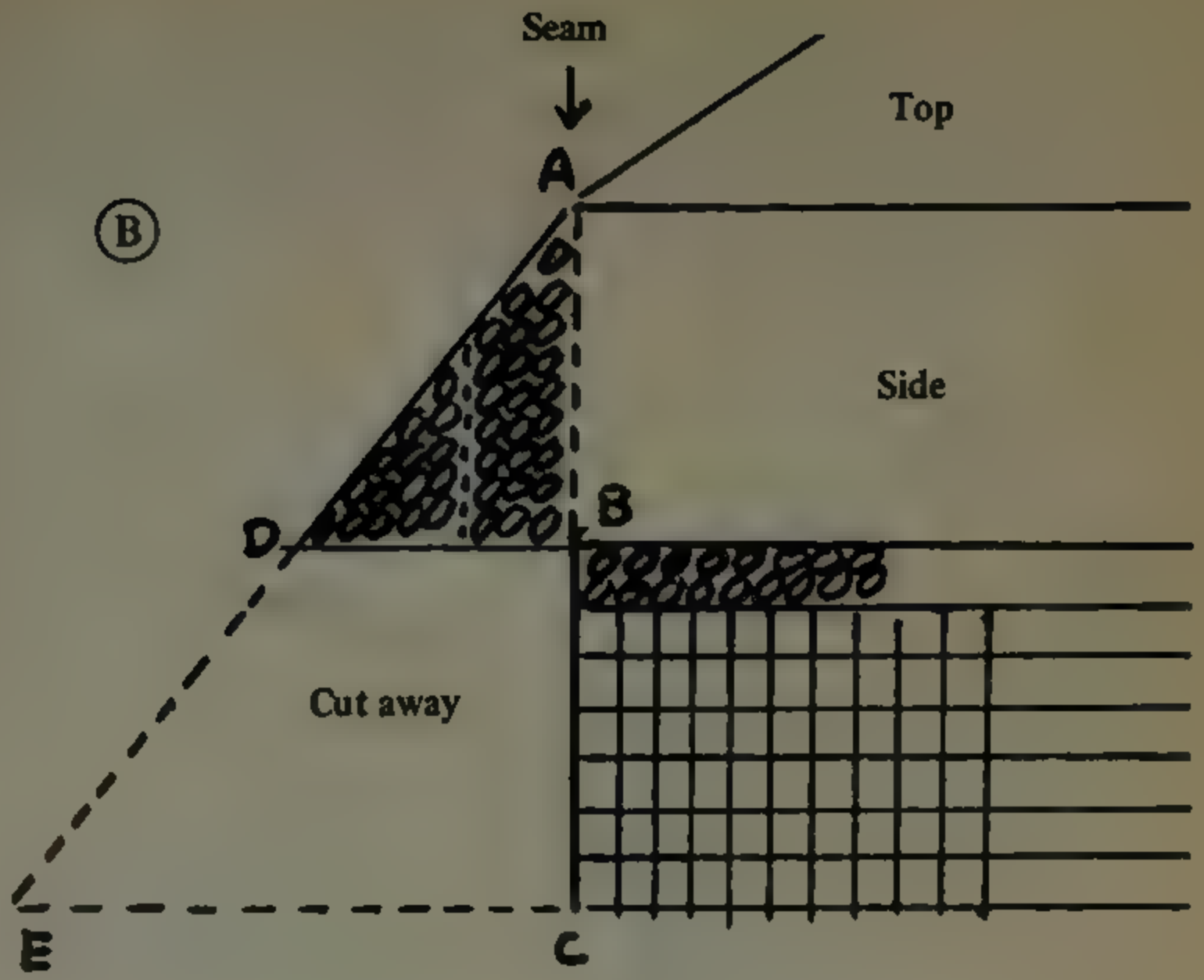


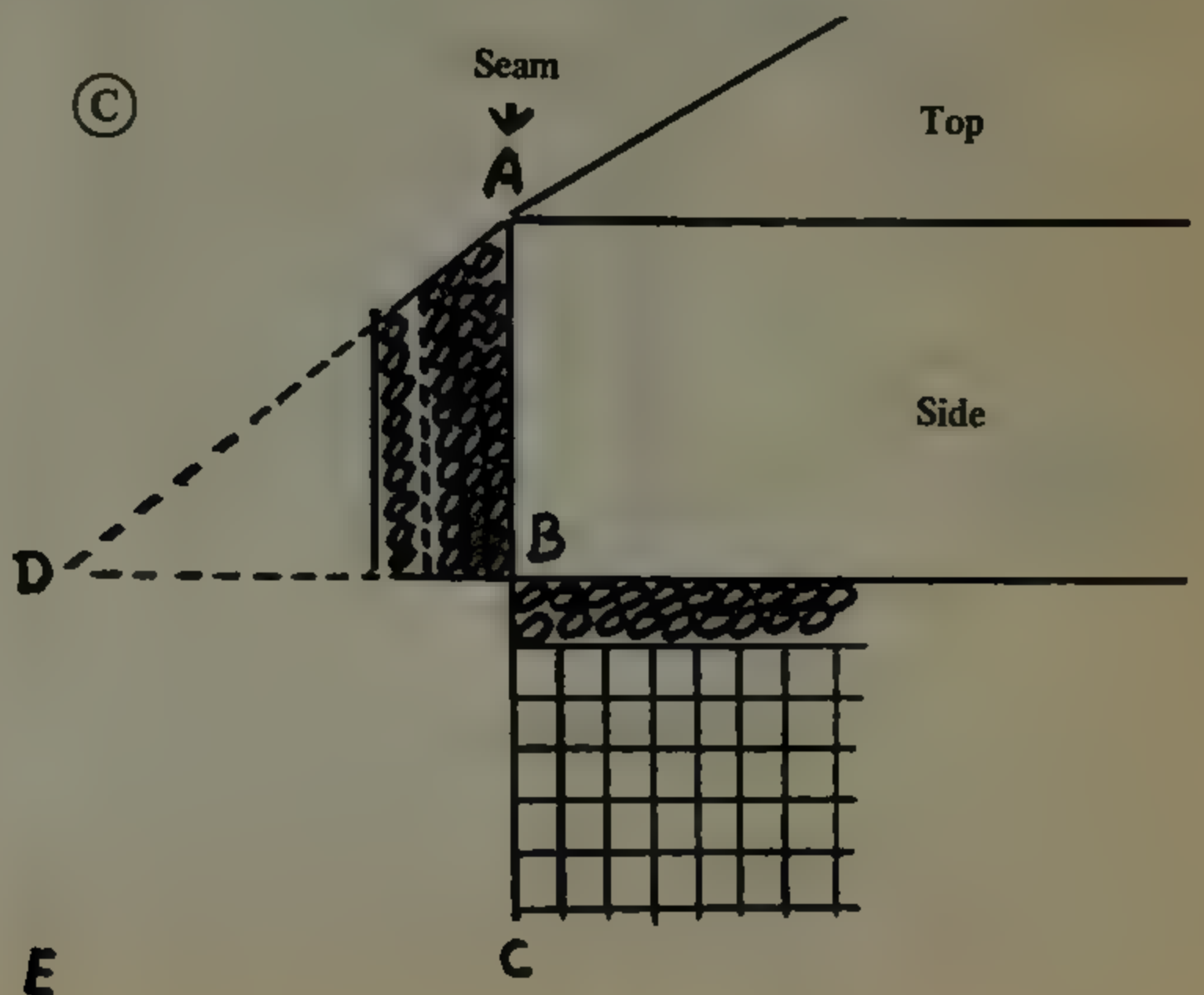
Fig. 48. How to make a box corner when canvas is already stitched (A,B,C)

sides of the needlepoint together and sew your seam, only joining what will actually cover the height of the object (A to B in Fig. 48B). Next, cut away the excess canvas (from B to D to E to C in Fig. 48B). Then trim the canvas to within 3 rows of the actual seam, which will be one row outside of your protective line of machine stitching (see Fig. 48C). Glue all cut canvas and needlepoint edges, carefully catching all cut strands of yarn, and let dry. Continue finishing as above.

Joining Canvas Sections

There are three methods of joining sections of canvas that have been worked separately. Choose the one that best meets your requirements.


Seam
Top
A
B
Side
B
D
Cut away
E
C


Seam
Top
A
Side
B
D
E
C

Seaming method. This is the simplest way of joining already stitched canvas pieces and is recommended when you don't have to match a pattern or meshes and a little extra bulk is not a problem. If you don't already have at least 2 rows of extra stitched needlepoint as a seam allowance around the outside of your projected seam, add them because you must sew your seams on worked canvas.

Seaming is generally done after your needlepoint has been blocked (see page 73). First sew the two pieces of canvas, right sides together, exactly as you would two pieces of fabric. Then cut the excess unworked canvas and the binding tape away, leaving anywhere from half an inch to 1½-inch seam allowance, depending on the requirements of your project (see Fig. 49).

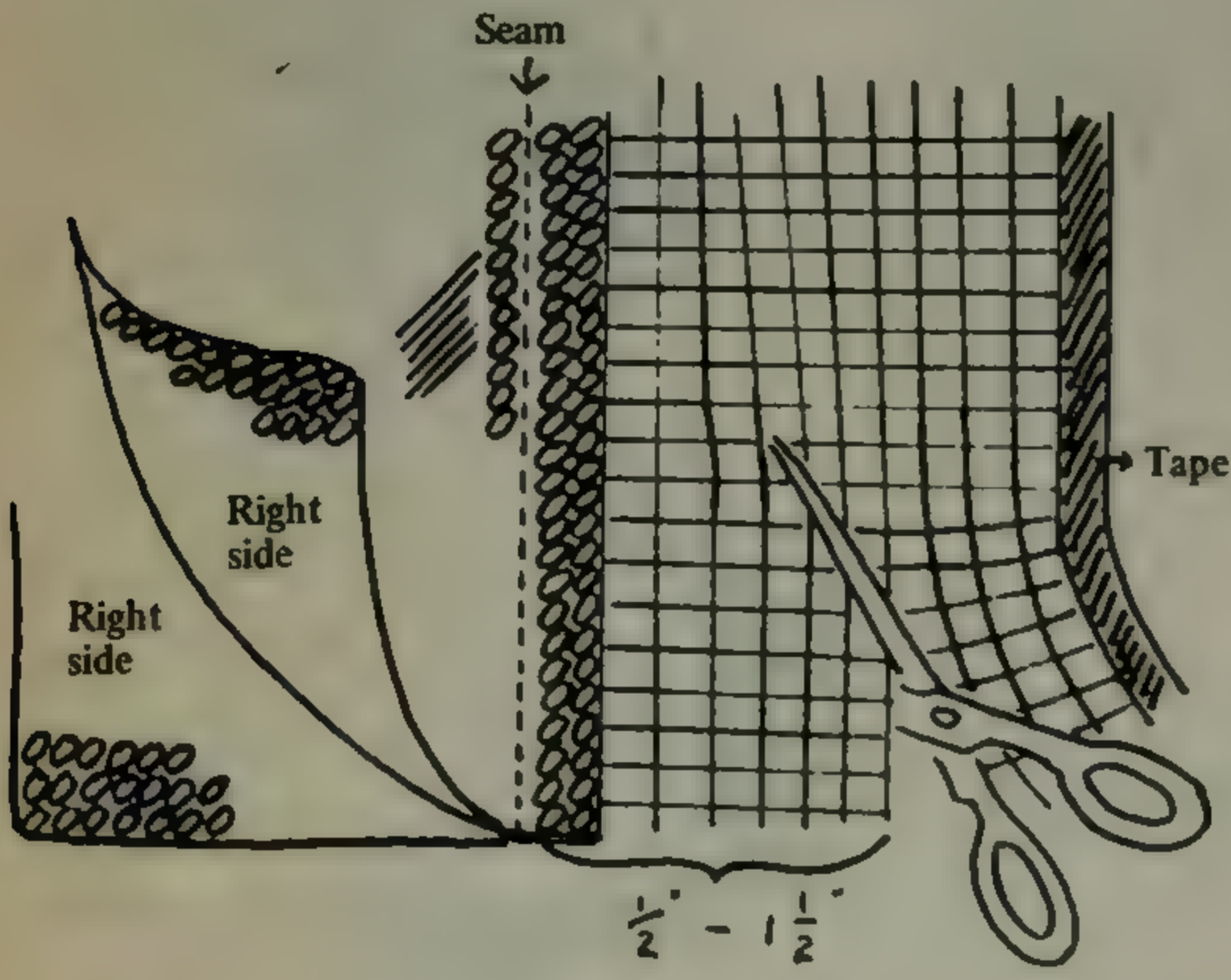


Fig. 49. Joining two pieces of needlepoint by the seaming method

Glue the cut edges and let dry. Now press the seam open and, if desired, catch the unworked canvas seam allowance to the back of the stitching with a blind stitch.

Whipping method. Join two pieces of canvas by whipping them together if you want a fairly invisible join and you are working with canvas of the same size mesh, as in such cylindrical projects as waste baskets and pencil holders. After blocking (see page 73), cut away the excess unworked canvas and binding tape, leaving half an inch or an inch, depending on the project. Glue the cut edges and let dry.

Fig. 50. Joining two pieces of canvas by the whipping method

On each side to be joined, turn the unworked canvas under but leave one unworked thread along the edge of the canvas to be joined. Match the edges mesh for mesh and whip the unworked thread on each side together with heavy carpet thread. Cover the carpet thread with one row of vertical outline stitch (see page 67) in the appropriate color yarn (see Fig. 50). After joining, whip the unworked canvas seam allowance to the back of the needlepoint with a blind stitch.

To reduce the bulk of a whipped seam and still retain its advantages, prepare your canvas for a whipped edge (see page 61) before starting to needlepoint.

Overlapping method. A virtually invisible join between two sections is possible by using the overlapping method, which is a little more difficult than either seaming or whipping. It is

indispensable if you want to continue a pattern—even an intricate one—from one section to another, but you can only use it when joining canvas of the same weight and mesh.

When you have worked your needlepoint up to the last two inches on the edges to be joined, stop and prepare them for overlapping. On the right section mark the outline of your design, then cut the canvas carefully just outside this line (see A, Fig. 51). Glue the cut edge and let it dry.

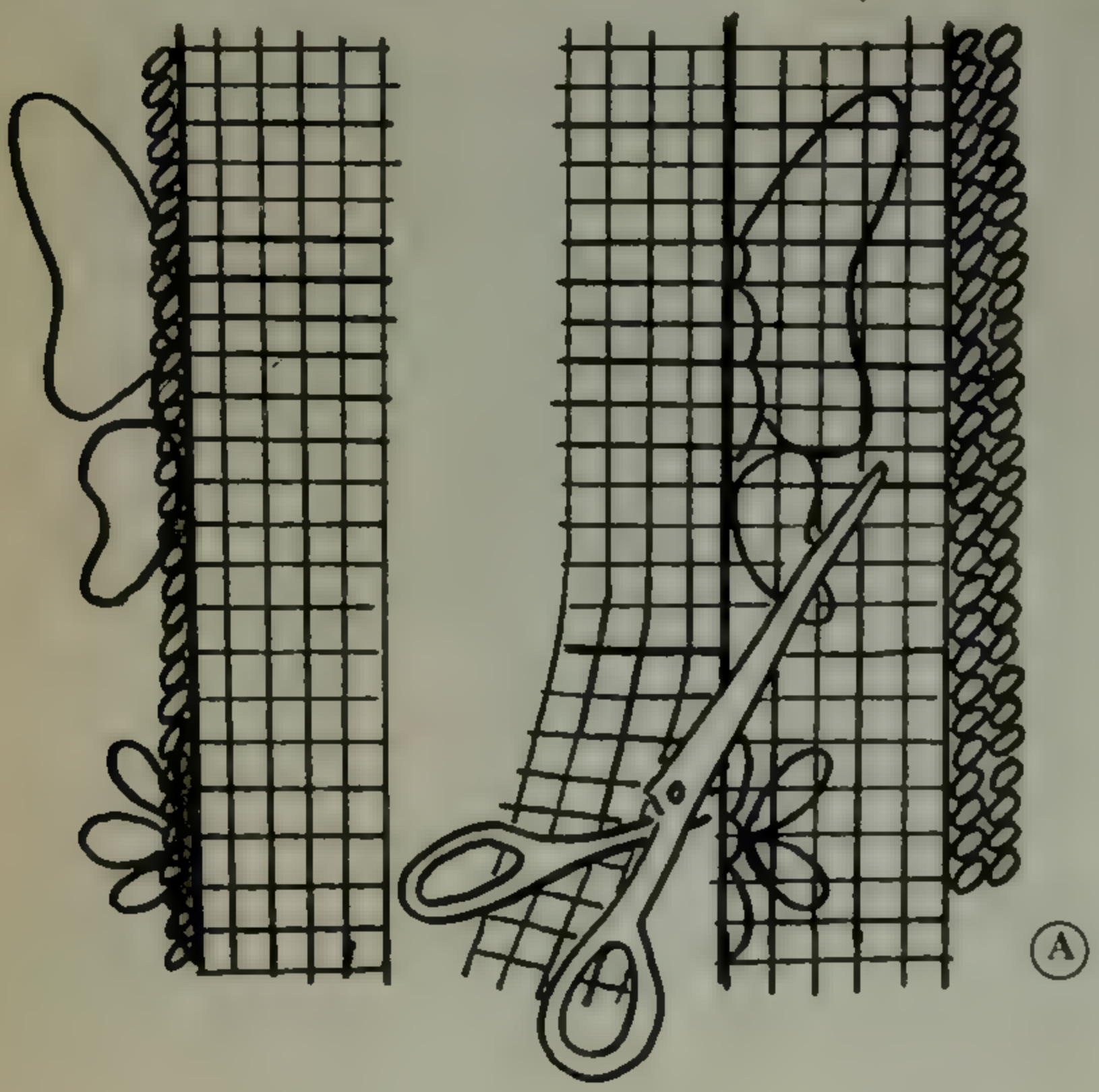
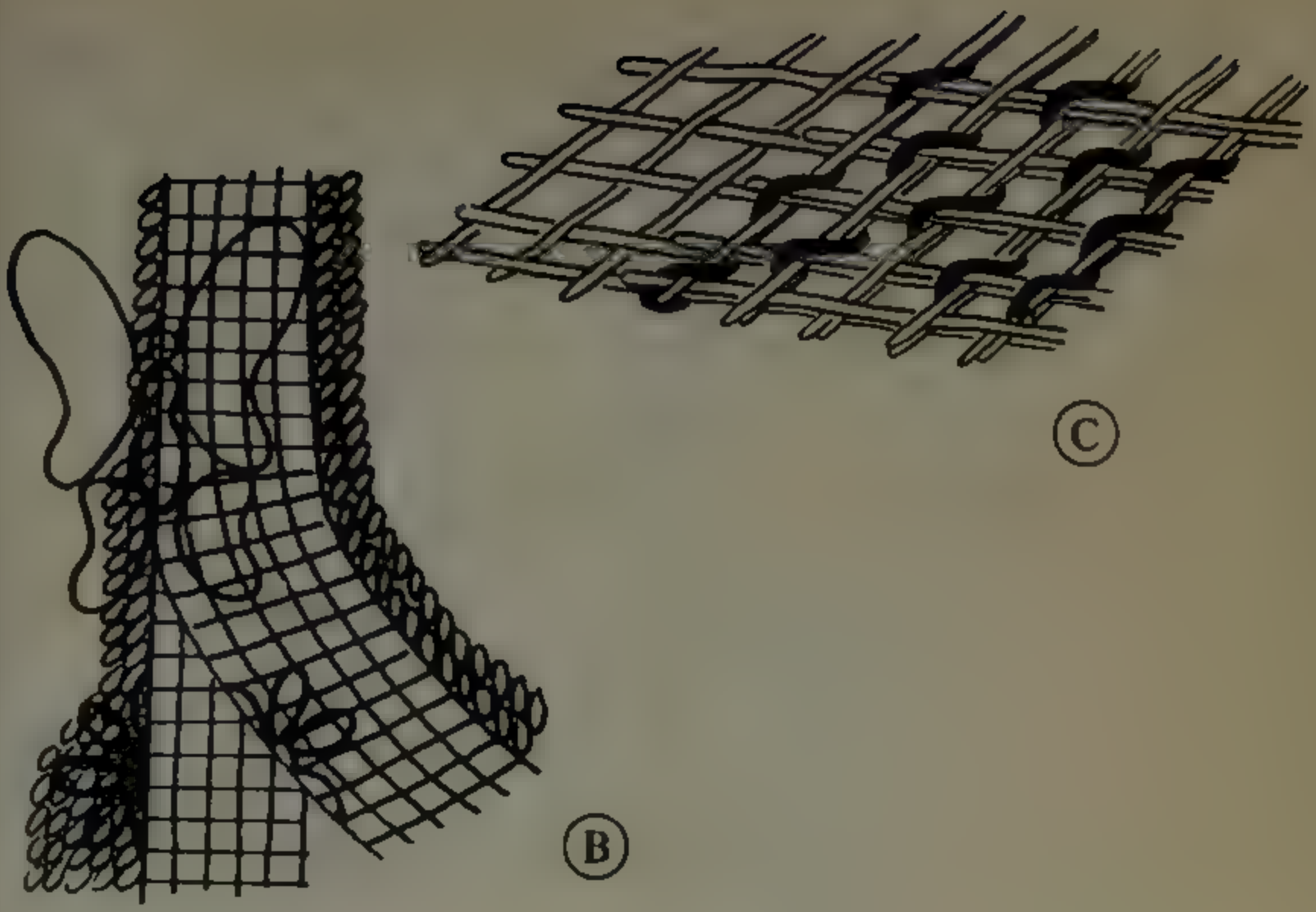


Fig. 51. Three steps in joining two sections of canvas by the overlapping method (A,B,C)



Mark the outline of your design on the left section, then add 5 extra meshes and cut between the fifth and sixth threads (see A, Fig. 51). Glue this edge and let dry.

Lay the first 5 rows of the right section over the last 5 rows of the left section so that the outlines of the design meet (see B, Fig. 51). Match the canvas meshes carefully and whip them together with carpet thread, covering only one intersection at a time (see C, Fig. 51). Now continue to needlepoint across the doubled (overlapped) canvas as if it were single, using the same stitch as before. Any stitch that can be done on your canvas where it is single is suitable for the overlapped section. Only a faint ridge may show.

Edgings

Many projects, from pillows and wall hangings to bridge table covers, foot stools and other upholstered pieces, are improved with some kind of edging, such as welting, cording, fringe or tassels. You can make them with the yarns or backing fabric left over from your needlepoint project. Or buy commercial finishing at sewing centers and notions counters if you can find the appropriate colors.

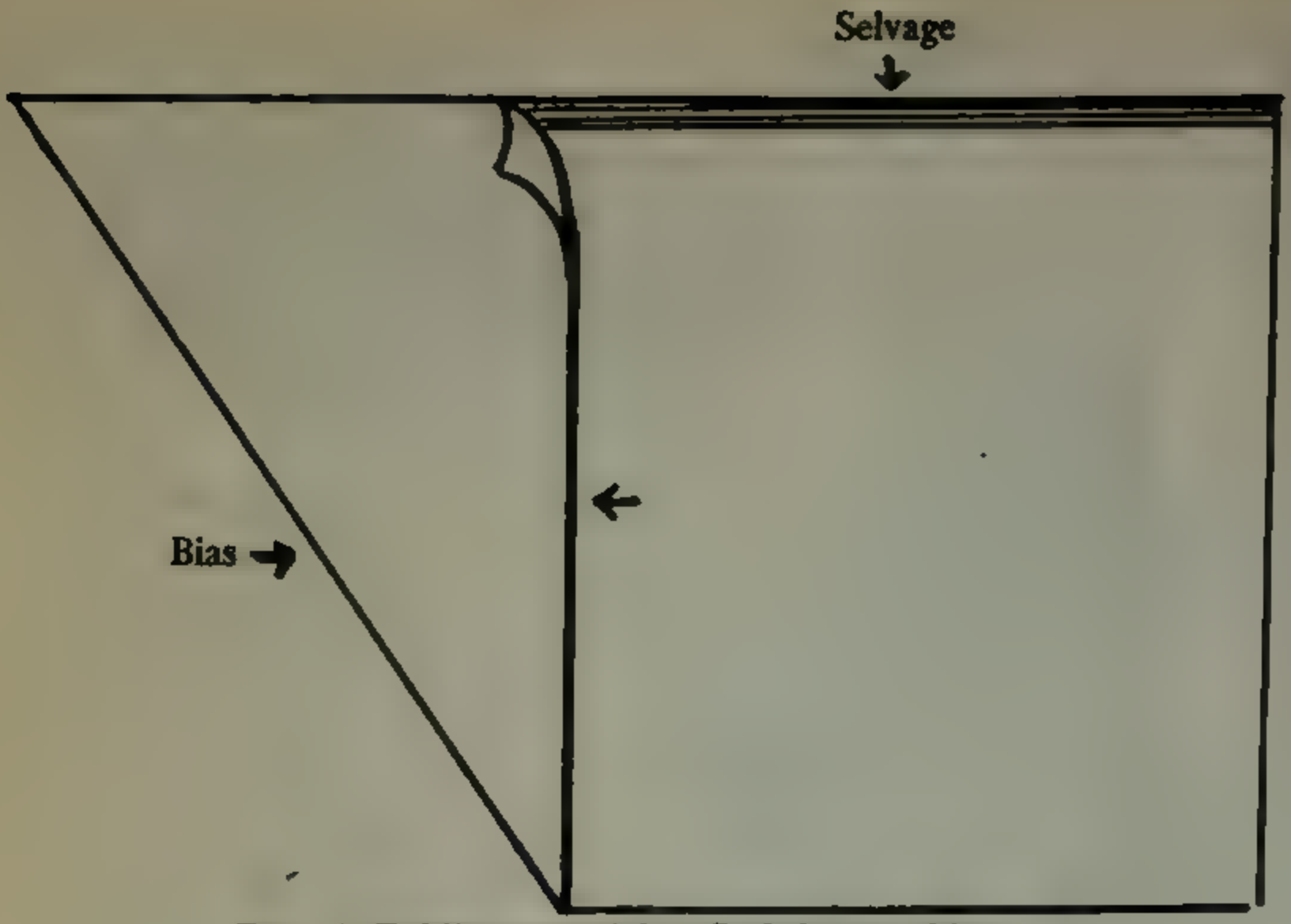


Fig. 52. Folding material to find the true bias

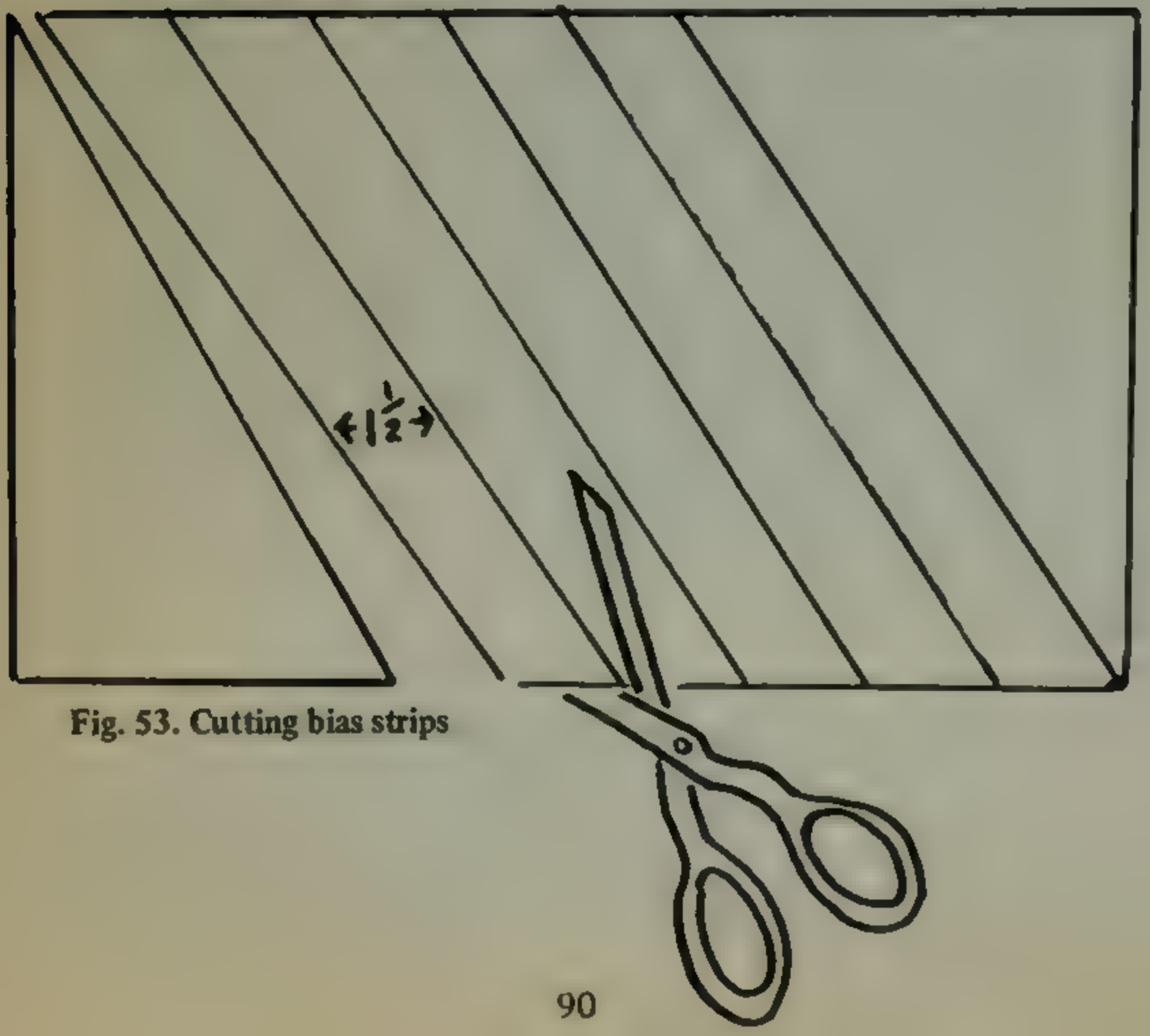


Fig. 53. Cutting bias strips

Welting. Welting is sewn between the needlepoint and the backing material. To make your own welting, you must cut a long strip of fabric on the true bias. To do this, take a square of your backing fabric (or a contrasting fabric, if desired) and bring the lengthwise threads evenly along the crosswise threads (see Fig. 52). The resulting fold runs along the true bias. Now cut the fold and, measuring from the fold, cut bias strips 1½ inches wide (see Fig. 53). Now join the bias strips on the lengthwise grain, right sides together, into one long strip as

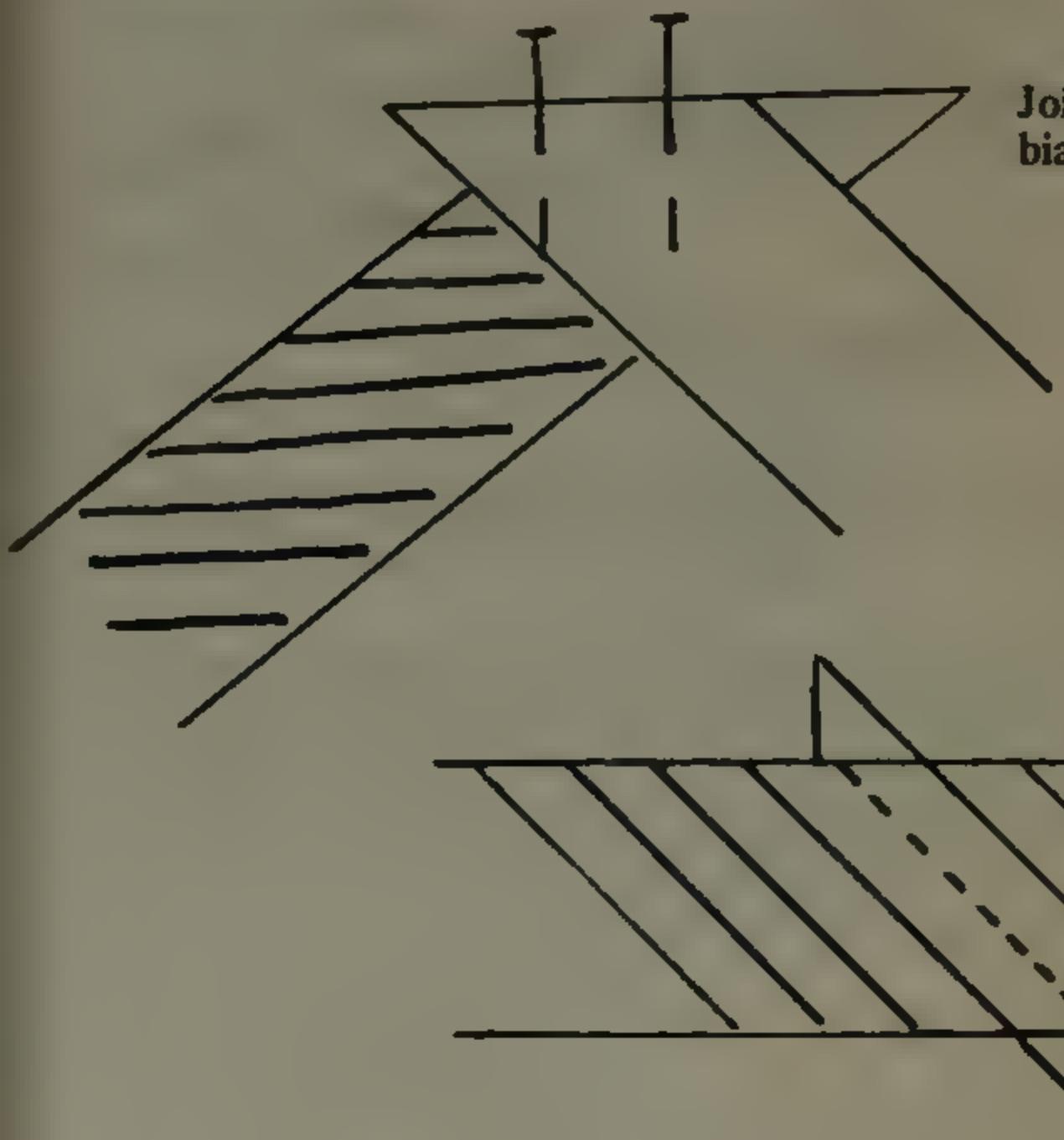


Fig. 54. Joining bias strips

needed (see Fig. 54). Purchase cording for your welting at a notions or sewing center, and encase it in the center of the bias strip, right side out. Using the zipper foot of your sewing machine, stitch close to the cord but do not crowd it, stretching

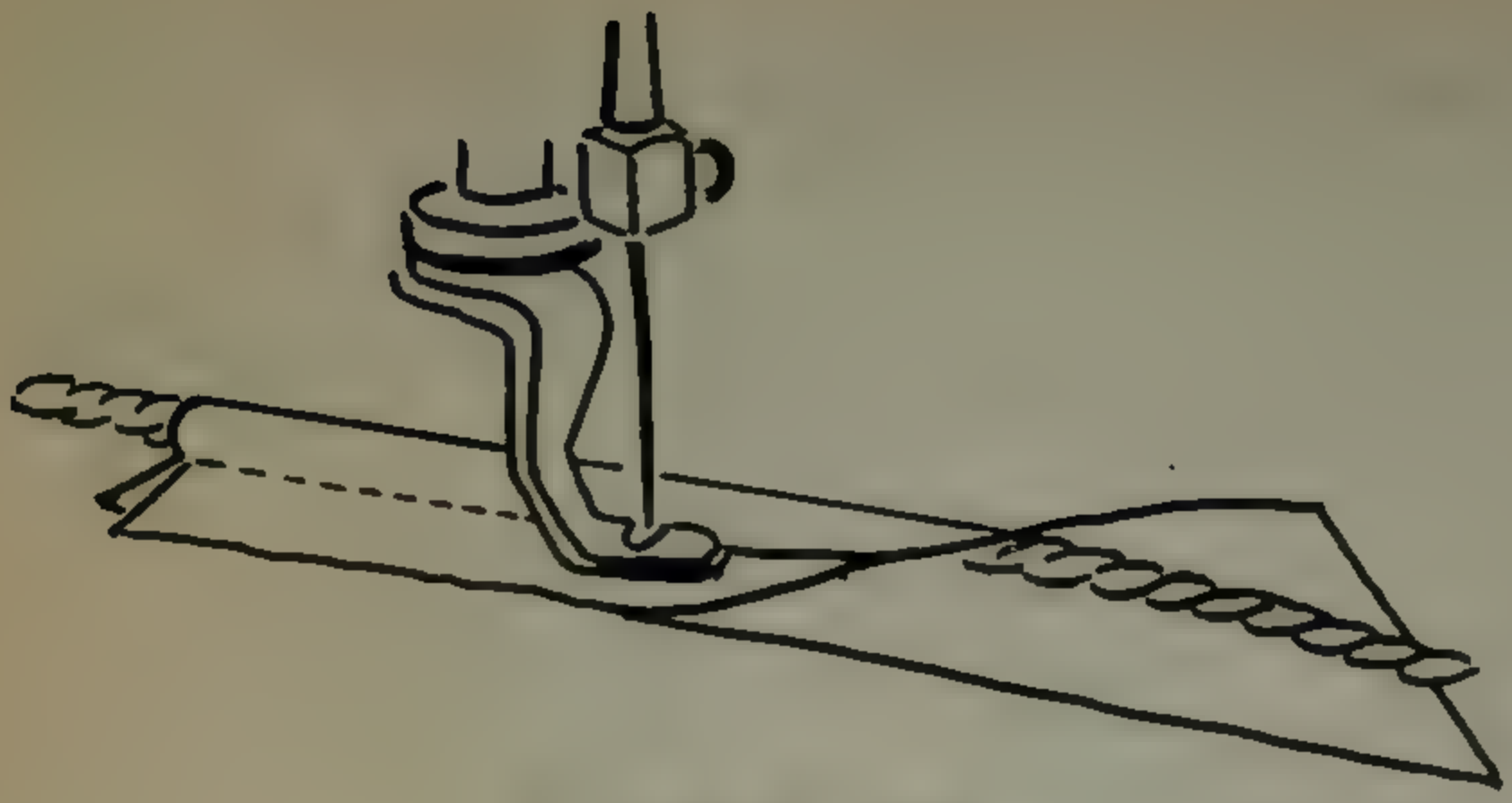


Fig. 55. Making welting

the bias strip slightly as you stitch (see Fig. 55). One piece of fabric 36 inches square will yield about 24 yards of 1½-inch bias strips.

To attach the welting, lay the blocked needlepoint right side up on a table and place the welting on it with the head

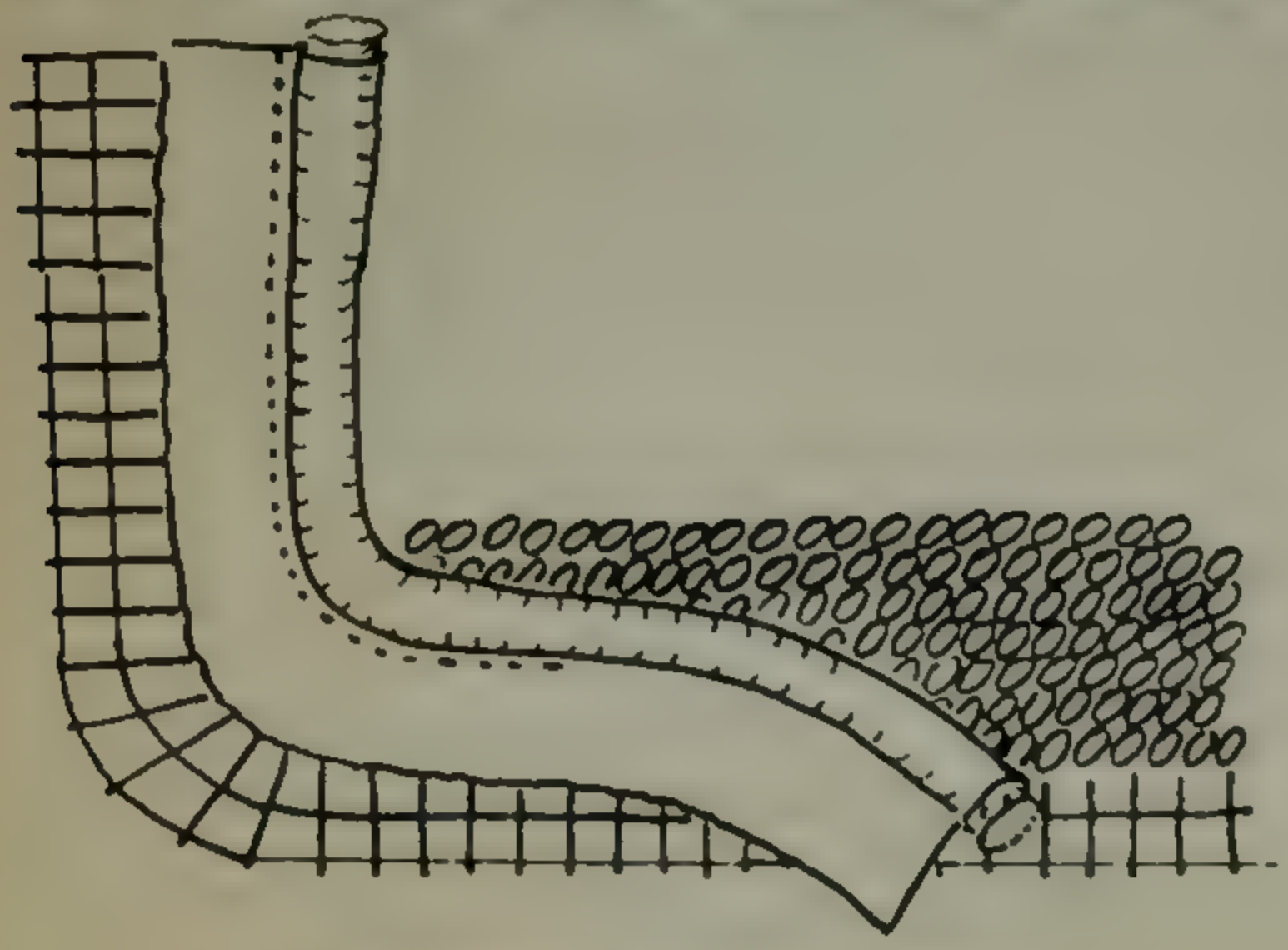


Fig. 56. Attaching welting to needlepoint

(unfinished edge) of the welting pointing out toward the bare edge of the canvas and the welting itself facing toward the worked needlepoint (see Fig. 56). Baste, then sew along the seam of the welting. Next, lay the backing material face down

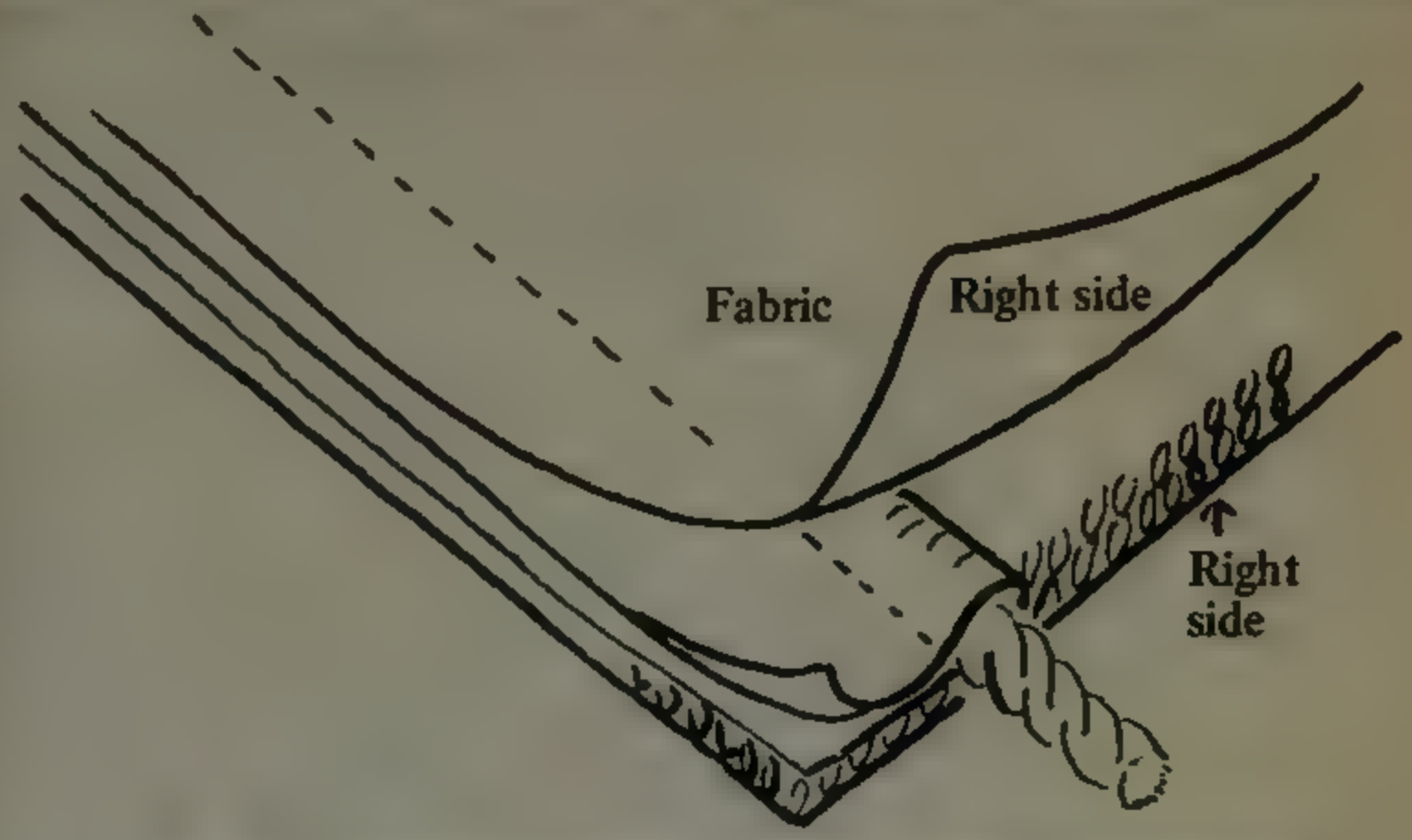


Fig. 57. Attaching backing material to welted needlepoint

on the needlepoint and welting, right sides together, pin, then baste, then sew on top of the seam line you have just made for the welting (see Fig. 57).

To join two ends of welting, as for a pillow, open up the last inch of the seam at one end and cut off an inch of the cording (see A, Fig. 58). Turn a half inch of the unseamed bias strip

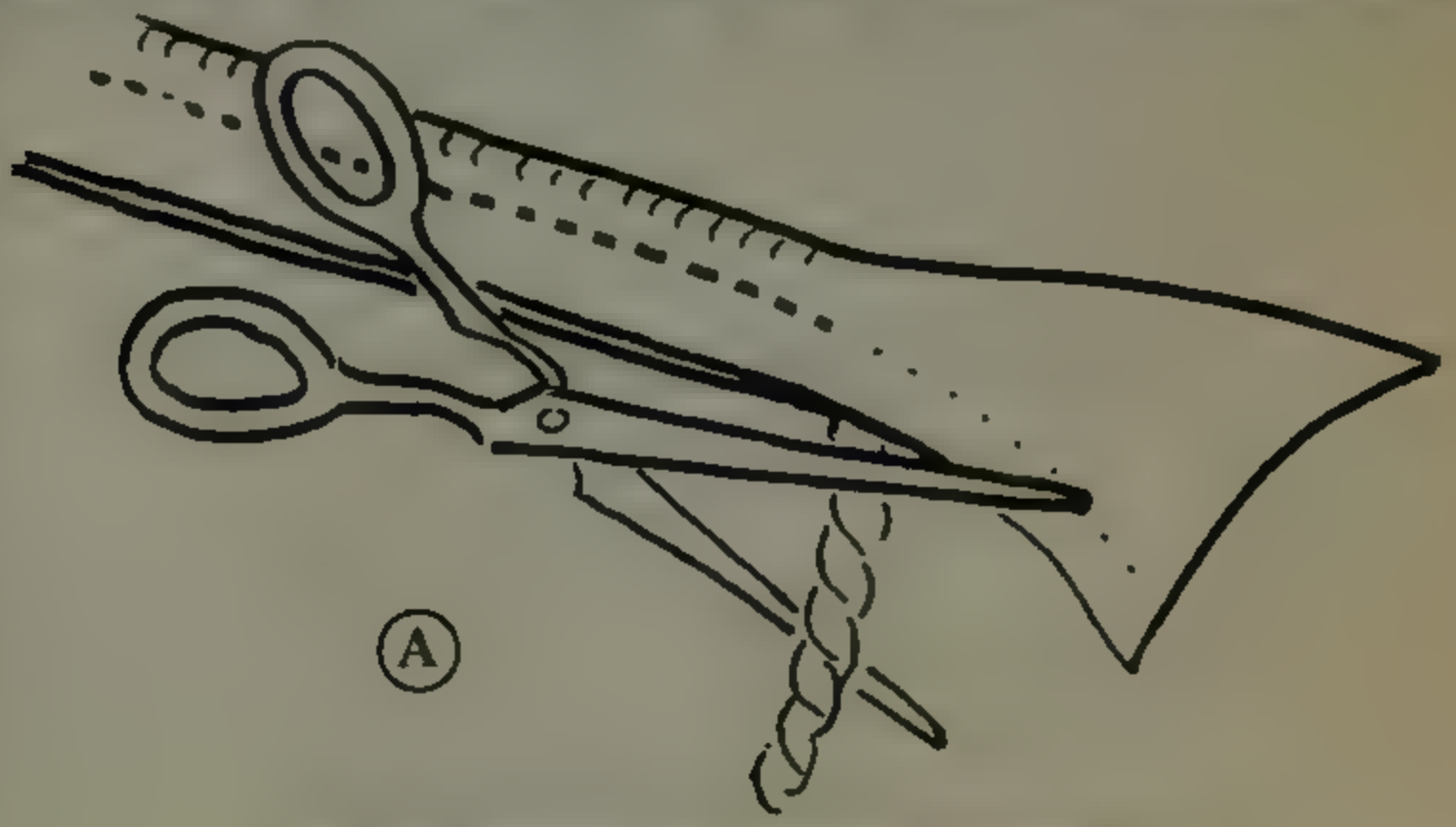
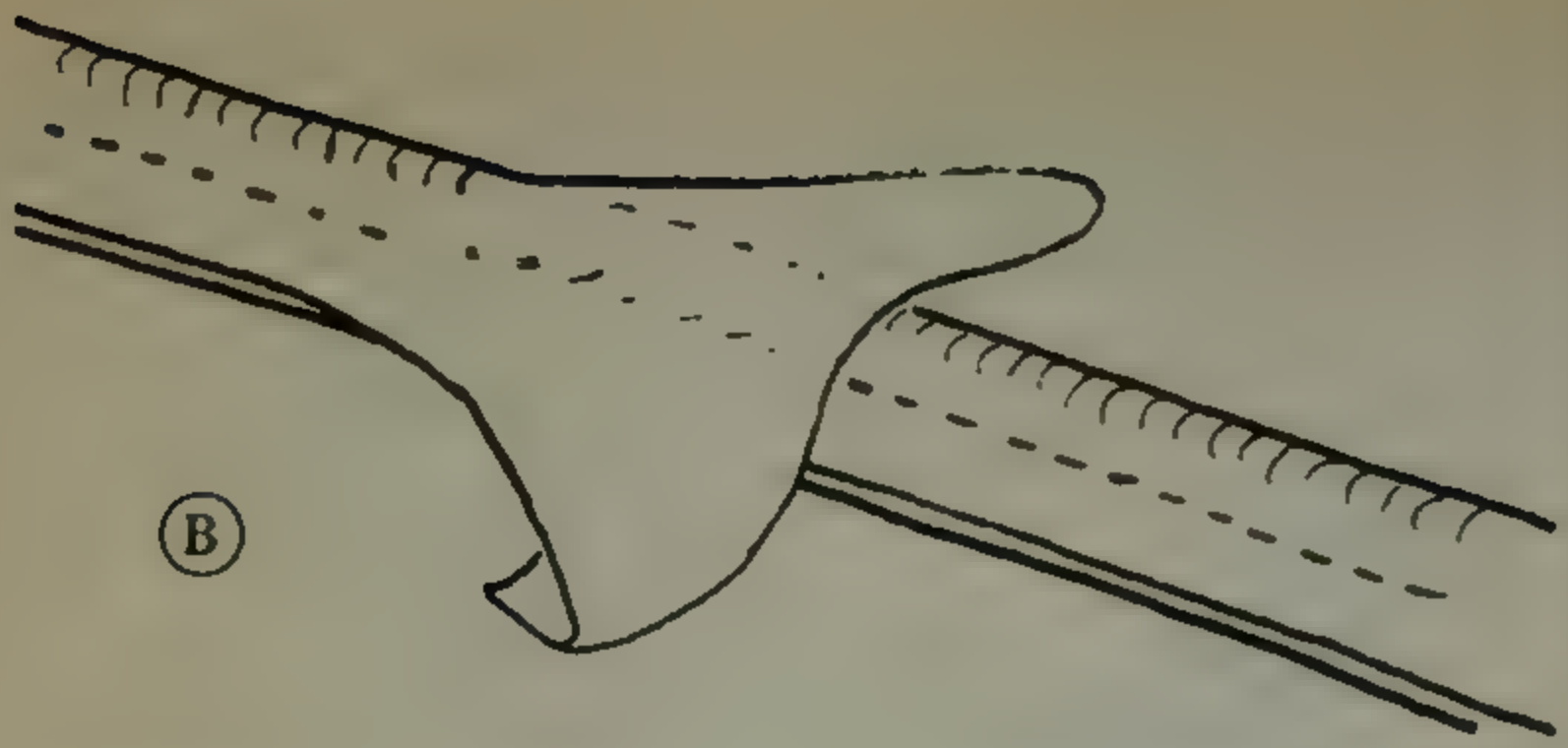


Fig. 58. Joining two pieces of welting (A,B)



under, about the two ends of the cording, and seam (see B, Fig. 58). You can join the welting before starting to attach it to the needlepoint, which requires extremely exact measurements. Or you can apply the welting in a long strip, stopping to cut the cording only when you are within a few inches of the join.

Cording. Cording is a decorative trim applied over an existing seam, rather than sewn into it. It is particularly effective if made with the same yarns used in the needlepoint itself.

To make your own twisted cord requires two people, each holding a short length of stick and standing as far apart as three times the length of the desired cording. Tie one end of yarn around one stick, then loop it around the center of the other stick, back to and around the first stick, and so forth, running as many strands between the sticks as needed for the thickness of the cord (see A, Fig. 59).

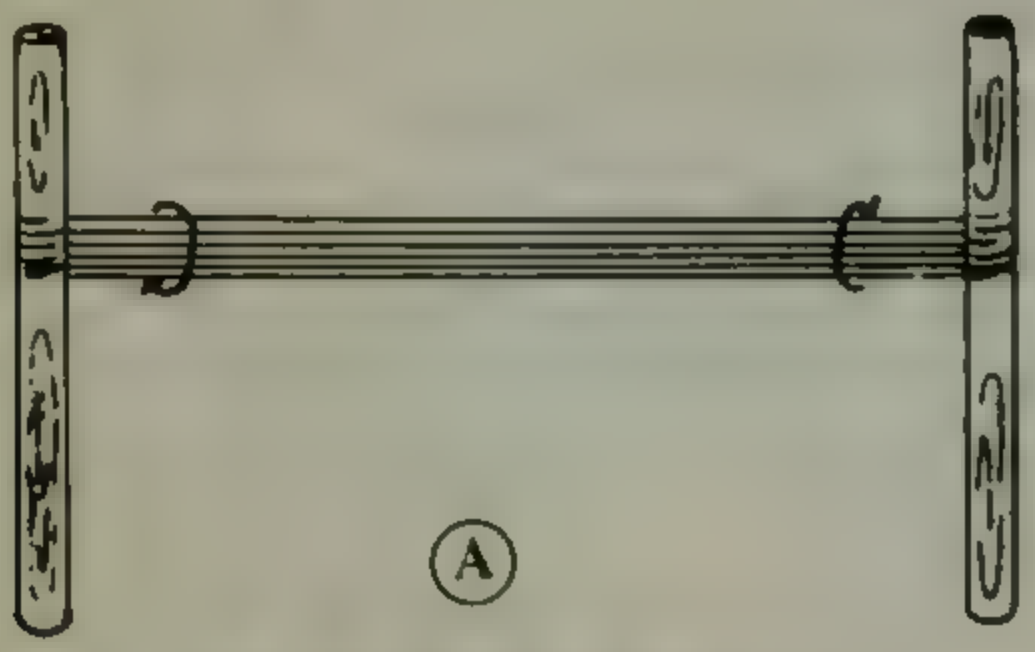
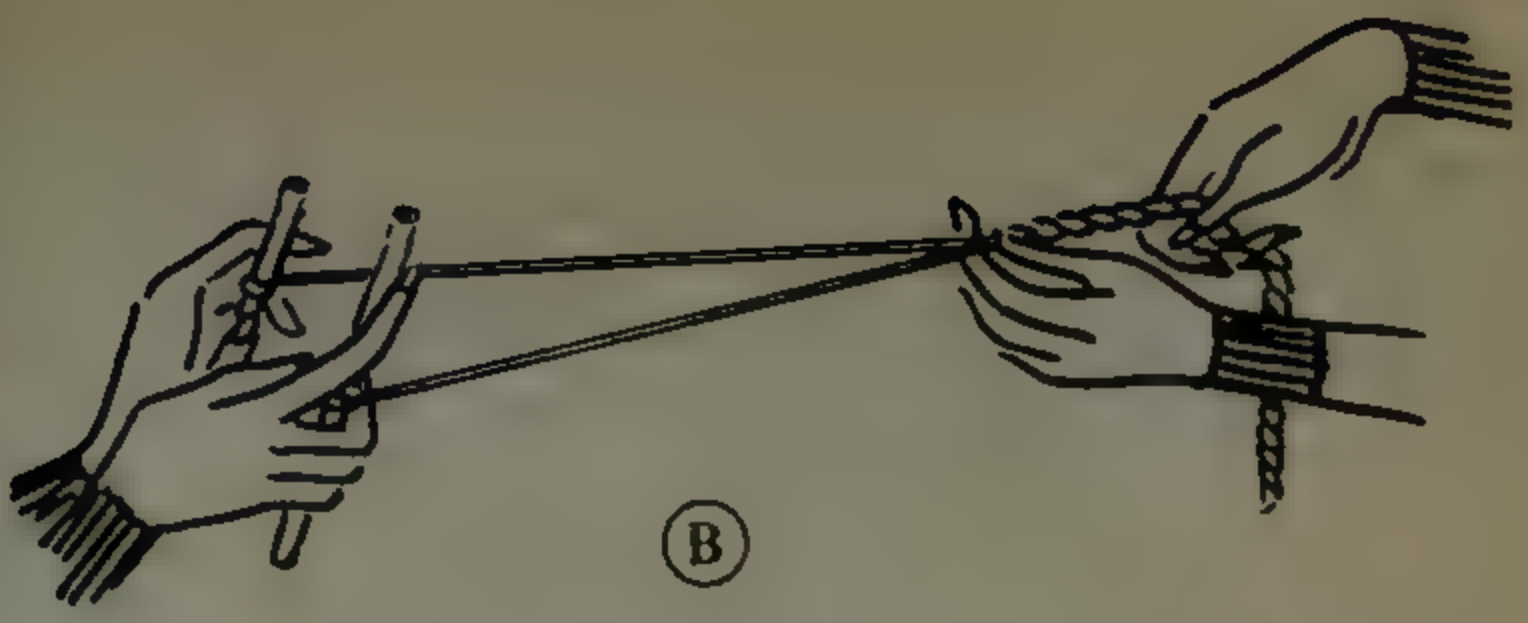


Fig. 59. Making cording (A,B)



When full enough, tie the end of the yarn to one of the sticks. If you want a multi-colored twisted rope, loop several colors around the sticks. Next, with each person grasping the yarn about an inch from the stick with one hand, twist each stick with the other hand, keeping the yarn between you taut. When the yarn begins to kink, loop its center over a doorknob and bring the two sticks together. While one person holds both sticks, the other holds the center of the rope and, with hands sliding along the rope toward the two sticks, releases it at short intervals, letting the yarn twist (see B, Fig. 59). When the yarn has fully twisted, slide it off the stick. Apply the cording over a seam with a blind stitch (see Fig. 60).

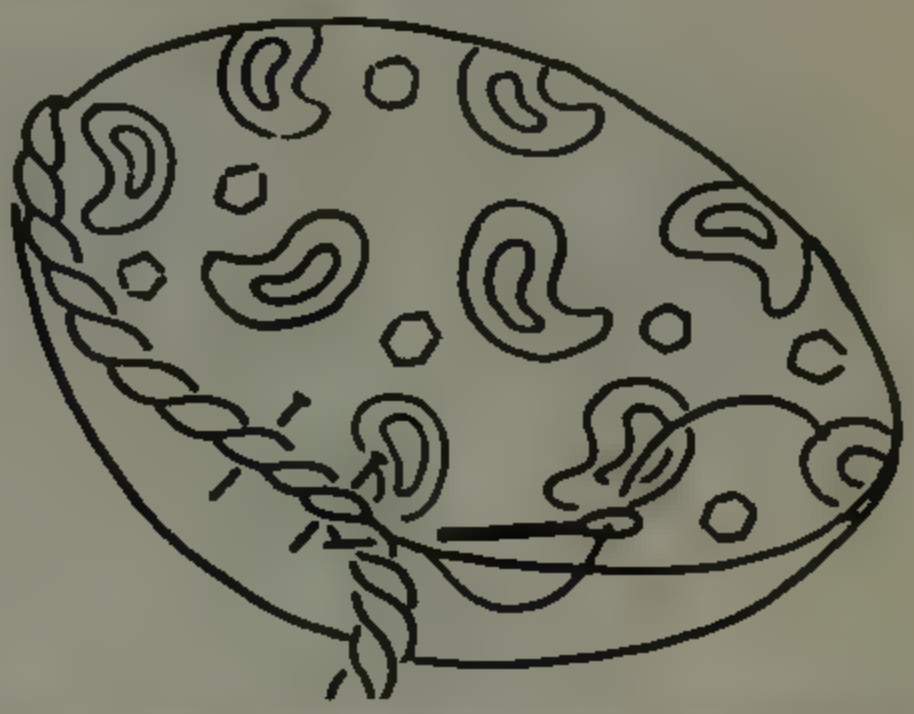


Fig. 60. Attach cording over seam with blind stitching

Tassels. Tassels are an effective trim for pillows and some wall hangings. They are usually used in place of welting or cording (although they could be used in conjunction with them), and are sewn into the corner seams. Make them from your left over tapestry yarns, using one or more of the colors in the needlepoint, if possible.

First, cut two 9-inch lengths of yarn and set them aside. Next, loosely wind the yarn for your tassel around a 4-inch length of cardboard (see Fig. 61), 20 times for a thin tassel, 30 times for a thicker tassel, and 40 times for a luxurious tassel. If using more than one color yarn, simply divide the total amount of yarn needed by colors.

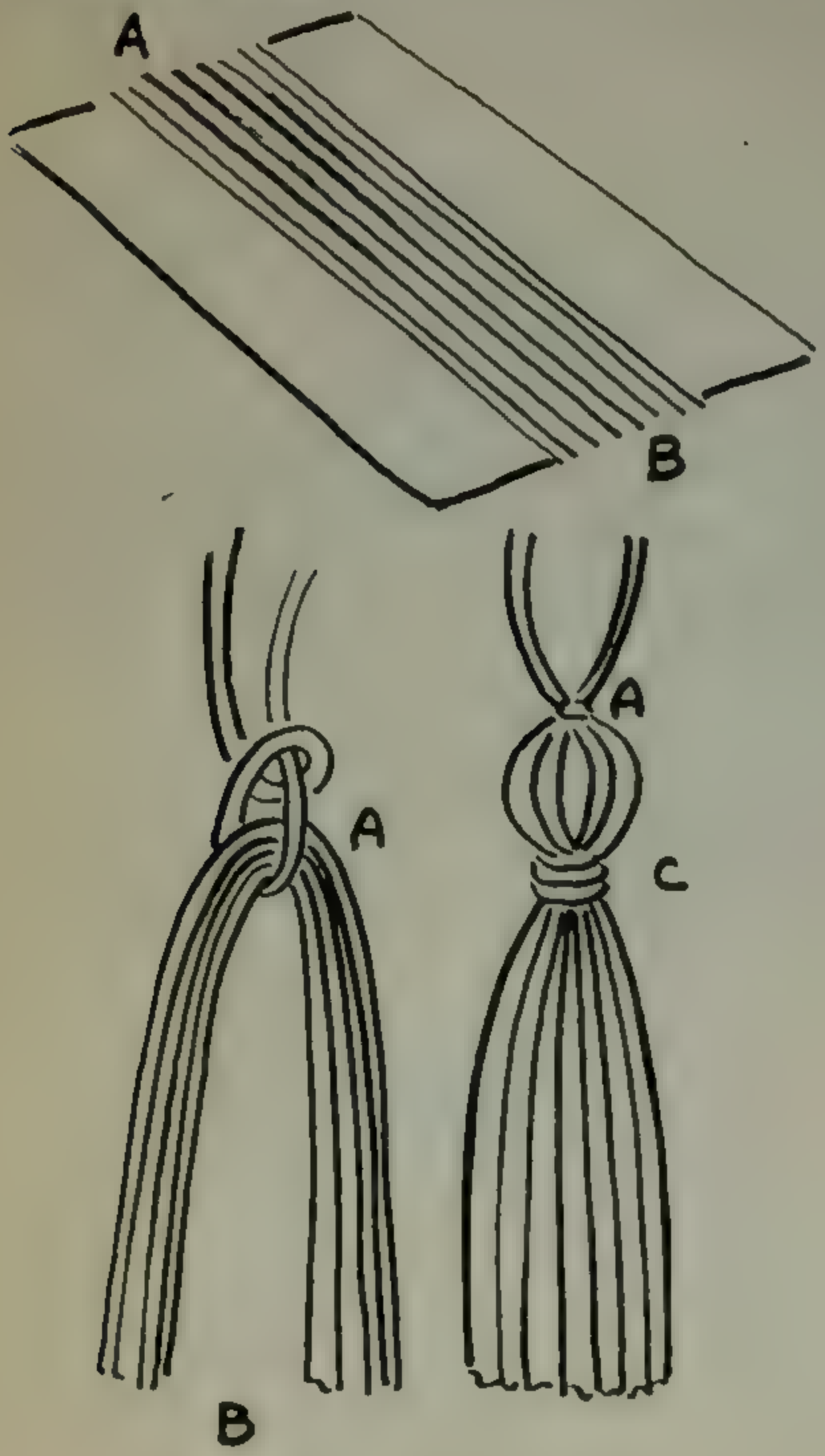


Fig. 61. Making tassel

Now, using one of the pieces of yarn you put aside, tie the tops (A in Fig. 61) of the wound yarn tightly, keeping both ends of the tie separated from the body of the tassel. When the top is tied securely, cut the bottom (B in Fig. 61) of the wound yarn. Using the second piece of reserved yarn, tie a knot around the body of the tassel about 1½ inches below the head of the tassel (C in Fig. 61). Let the ends of this tie hang down and mingle with the body of the tassel, and cut the ends if they are too long. Insert the top tie into the corners of the pillow or hanging and sew close to the head of the tassel.

Fringes. A large variety of fringes are available for trimming needlepoint, each made and applied in different ways.

Turkey tufting. One way to hand fringe a project is to use turkey tufting (see page 51). First stitch your canvas exactly to its proper size. On the next row work one row of turkey tufting, then work 3 extra rows of needlepoint for a seam allowance (see Fig. 62). If the fringe gets caught in your yarn as you stitch these extra rows, or when you are mounting the canvas, temporarily tape it to the face of the needlepoint with masking tape.

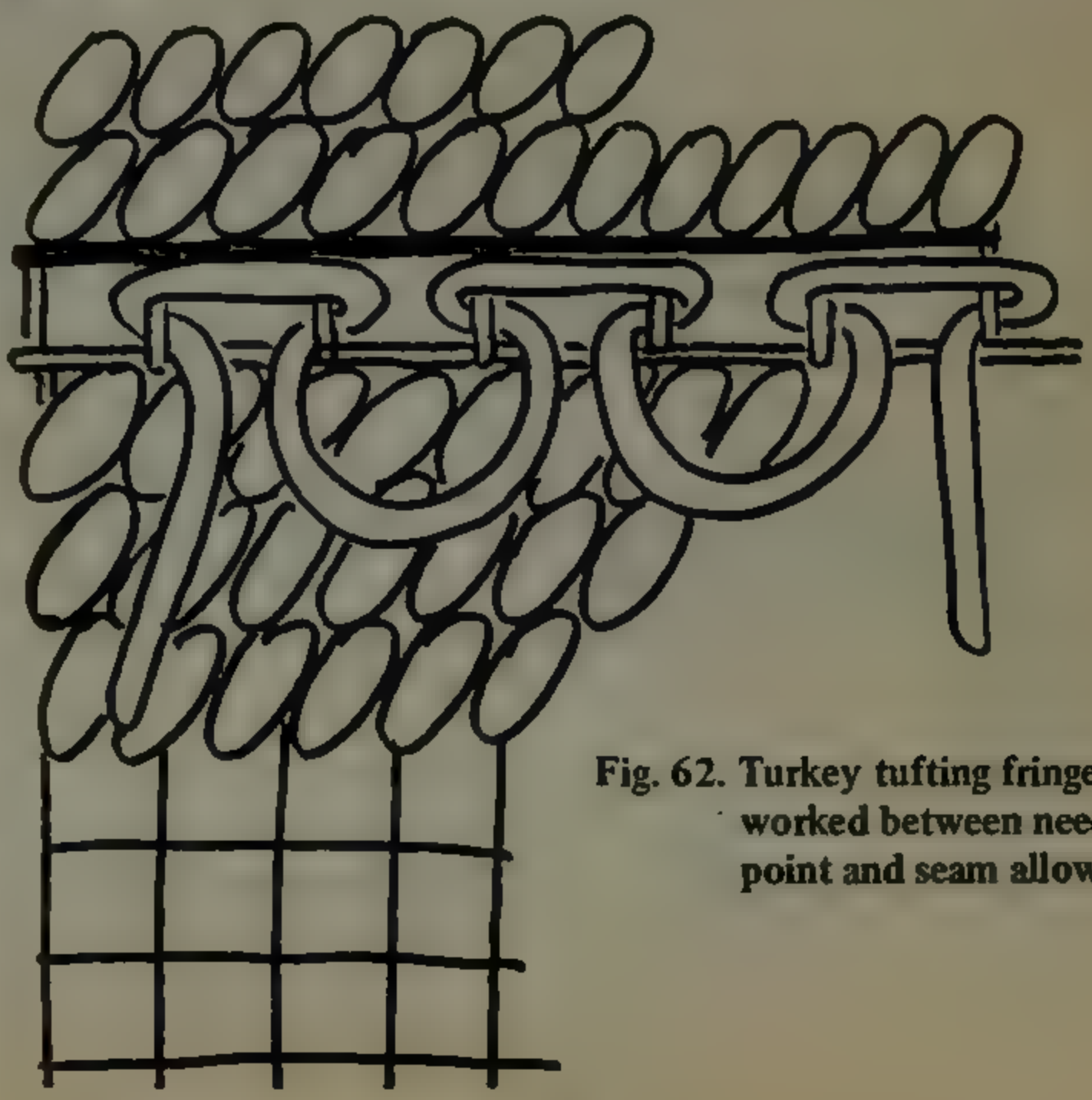


Fig. 62. Turkey tufting fringe is worked between needlepoint and seam allowance

Hooked fringe. You can also hand fringe a project after it has been assembled, if the edges have been joined by the whipping method (see page 87) or on edges where a lining has been blind stitched. In fact, the only finished edges which don't lend themselves to a hooked fringe are where seams have been machine sewn. You may want to use this kind of fringe on vests and belts as well as on pillows.

To make the fringe, cut your wool in 6-inch lengths. Then, using a crochet hook inserted through the edge mesh, catch the center of the wool piece and draw it halfway back through the mesh. Pull the two ends through the loop and tighten (see Fig. 63). Space the loops as you wish, depending on the thickness of your yarn and the density of the fringe you'd like. You will probably need to insert at least 3 or 4 loops in the corner meshes to maintain the fullness of your fringe as you turn corners. Trim evenly to desired length after entire fringe has been attached.

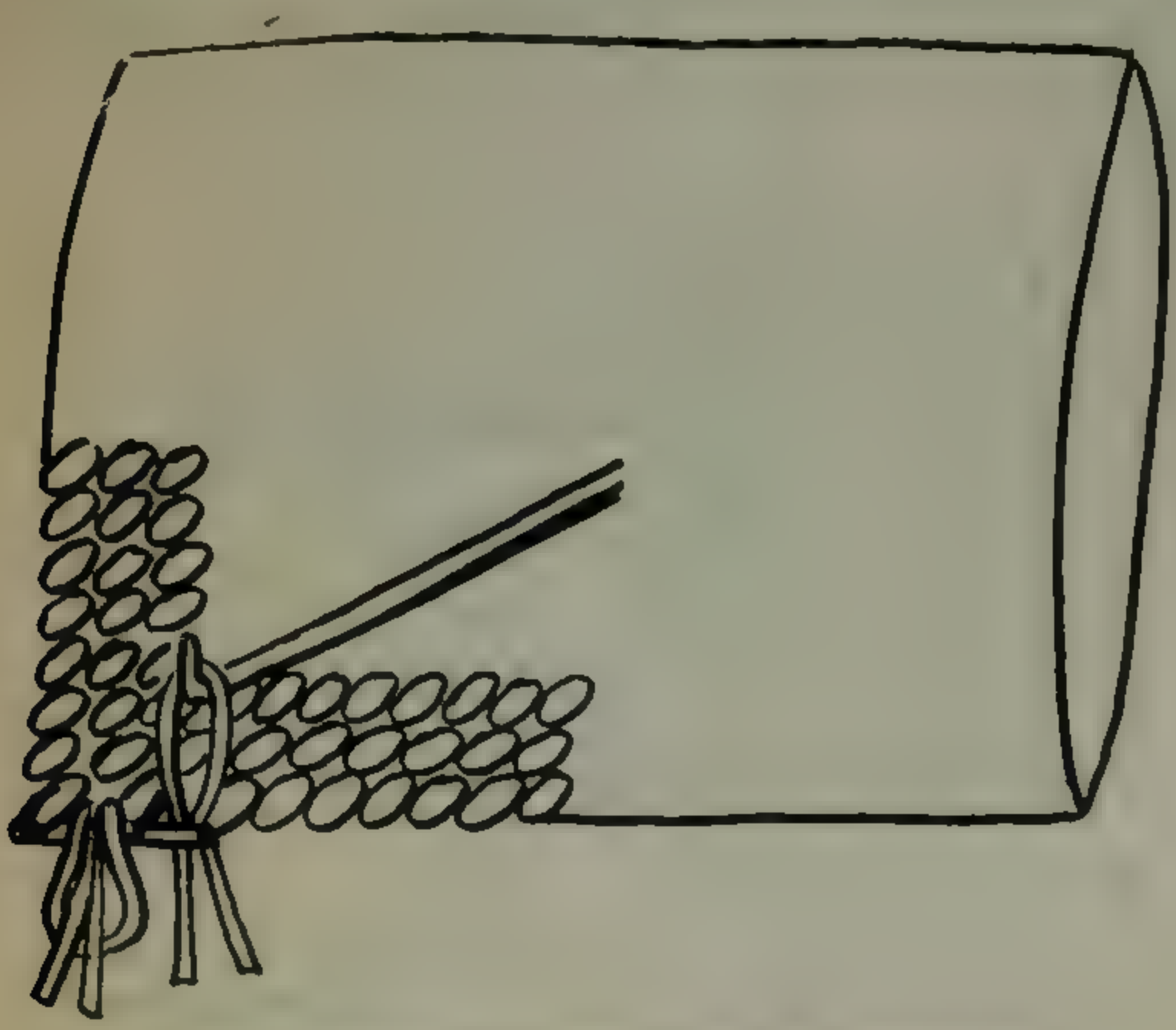


Fig. 63. Hooked fringe is worked after piece is mounted

Commercial fringe. Machine made fringes are available at notions and sewing centers in a variety of styles and colors. Attach fringe like welting (see page 91). First lay your blocked needlepoint right side up on a table and place the fringe on it with the head (unfinished edge) of the fringe pointing out toward the bare edge of the canvas and the fringe itself facing toward the worked needlepoint. Baste, then sew along the head of the fringe. Next, lay the backing material face down on the needlepoint and fringe, right sides together. Pin, then baste, then sew over the seam you have just made.

Fabric fringe. Rather than pick up the yarns in your needlepoint or buy commercial fringe, you may prefer to make fringe out of your backing fabric. To do this, cut strips 1½ inches wide on the true horizontal weave of the fabric. Fold the strip lengthwise and run a row of small machine stitching ¼ inch in from the folded edge. Then fray the horizontal threads, pulling them out first from the bottom of the strip and working toward the fold where the line of machine stitching will hold the fringe. Attach this fringe in the same manner as you would commercial fringe, described above.

Finishing Tips

- If you're not ready to finish a piece of needlepoint after completing it, store it before blocking. Some distortion might creep back if there is a long interval between blocking and mounting.
- If needlepoint is fuzzy after working or handling, you can remove the excess fuzz with an electric shaver held carefully over—not touching—the surface of the needlepoint. Some brave souls remove it by singing with a candle flame. Carefully hold a lighted candle over the surface and move it rapidly back and forth, being careful that the wax doesn't drip on your work. Blow fuzz away or remove it with a soft brush.
- For best and safest results, dry clean your needlepoint. If you must wash it, use only a mild cold water soap designed for wool, like Woolite, and roll it up in a large dry towel to soak up the excess water; never wring or squeeze it. Use more than one towel, if necessary, and keep work out of direct sunlight. Don't wash an unmounted piece of needlepoint. The binding tape will come off and the sizing will wash out and leave the needlepoint completely limp and hard to mount.

• Spray a fabric protector like Scotchguard over your finished needlepoint to protect it against soiling. Mist it over gently 5 or 6 times, making sure it sits on top of the stitches without saturating them.

• To press needlepoint and still preserving the richness and depth of the stitching, lay it face down on a bath towel and press it lightly on the wrong side, using a damp cloth. Never put the full weight of the iron on the needlepoint.

• Suitable backing materials for needlepoint are heavy cotton, linen, wool, burlap, felt, suede, velvet, crushed velvet, corduroy and even flat furs for great luxury. Or you can always back it with another panel of needlepoint.

• Many needlepoint shops carry hard-to-find hardware for mounting needlepoint.

CHAPTER 7

Needlepoint Projects

Many different clothing and household accessories can be made out of needlepoint with attractive results. All of them will use at least one and probably more of the procedures described in "Preparing the Canvas" (see page 58) and in "Finishing Your Work" (Chapter 6), so keep them in mind as you look through this chapter.

There are very few items that you cannot—or should not—finish yourself. They include leather trimmed objects which suffer from an unprofessional touch, and large rugs which are sometimes too unwieldy to handle at home. But if you think of finished needlepoint as no more difficult to work with than heavy upholstery material, you will be successful in mounting and finishing a large variety of different items.

Whenever possible, the directions include dimensions, but these of necessity are of a general nature. If you are making a belt or choker, for instance, you can measure the waist or neck for exact dimensions. If you are replacing luggage rack straps or the cover of a director's chair, you will have the worn-out parts

to use as a pattern. If you are covering a footstool or bridge table, or making an eyeglass case, you can measure the object for an exact fit. If you have nothing specific to go on, follow the general dimensions in these directions.

Note: Unless directions state otherwise, canvas should have taped edges and design areas should be surrounded by 2 inches of unworked canvas.

Chair Seat

Dining chairs with slip seats offer a tempting setting for a matched, or related, set of needlepoint designs. For instance, stitch your favorite flowers—one per seat—and unify them with a common background, or cover a quartet of chairs in the same scene, first in the colors of fall, then winter, then summer, then spring.

The easiest way to make a pattern for your chair is to cover it with a large piece of paper and trace its outlines, being sure to include in your measurements the height of the seat padding. Transfer this outline to your canvas and, in stitching, work an extra inch all around. Block the completed needlepoint (see page 73) and run a line of machine stitching around the needlepoint (see page 76).

Remove the slip seat from the chair; the seat may be held by screws through the corner block of the seat rails which are easily located when the lining is stripped from the bottom of the seat. If the padding needs to be replaced, cut a piece of two-inch-thick cored foam rubber stock to the exact dimensions of the seat (dip your scissors in water for easier cutting). You can cement tacking tape to the top edges of the foam rubber, extending it far enough so it can be tacked to the bottom of the frame. Buy the tacking tape and the fabricating cement from a foam rubber supplier.

To upholster the seat, lay the needlepoint face down and place the seat over it, padding side down. Position the seat correctly by using the centered horizontal and vertical register marks on the taped binding. First fold the two sides in and place short upholstery tacks through the canvas at the centers, then work out towards the corners, tacking every inch or two and pulling the needlepoint uniformly along the sides.

Fold the front edge under and tack at the center, then work out toward the corners, easing the needlepoint into a neat

corner (see A, Fig. 64). Tack the back of the seat in the same manner. To fit a curved or narrow seat, make a succession of small pleats or tucks in the turned-back needlepoint and canvas and secure them with a row of tacks spaced closer together (see B, Fig. 64). Tack a new lining to the bottom of the seat.

Tuck a few extra strands of each color yarn under the lining for future repairs, and whenever the actual needlepoint seat is cleaned, include the extra yarn so it will always match.

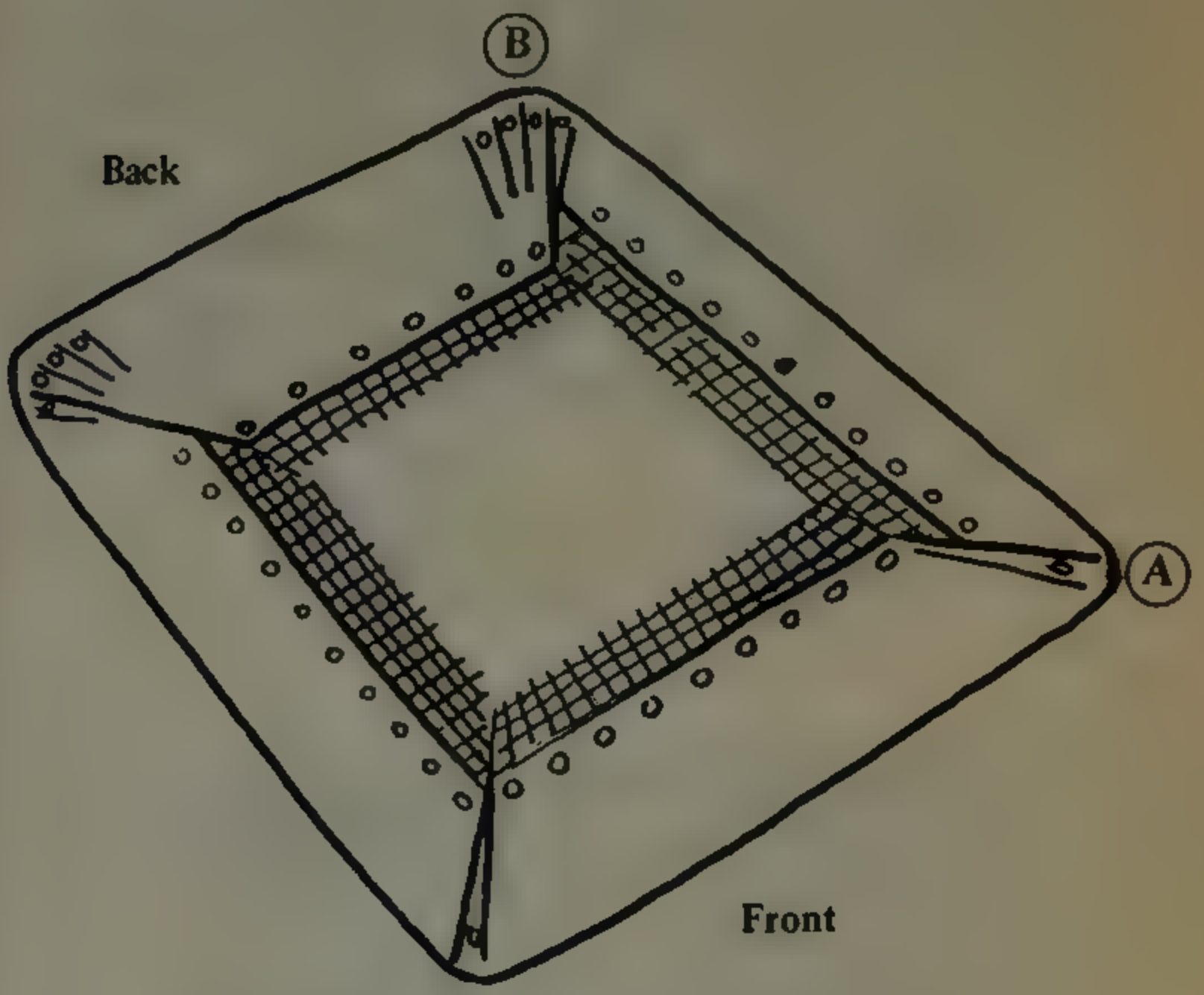


Fig. 64. To upholster a chair seat, make trim corners at the front (A) and gather the fullness at the rear (B)

Foot Stools and Benches

Foot stools and benches are natural candidates for needlepoint, since they require the durability of needlepoint and are enhanced by a decorative design. Particularly effective are all-over patterns, like paisleys, a jungle scene, a profusion of blooms, or a single motif elegantly framed by a border.

Make a pattern for your stool or bench by covering it with a large piece of paper and tracing the outlines, including in your measurements the height of the seat padding *plus* the depth of the frame that will be covered by needlepoint. You need not include extra rows for a seam allowance. Block the completed needlepoint (see page 73) and run a line of machine stitching around the needlepoint (see page 76).

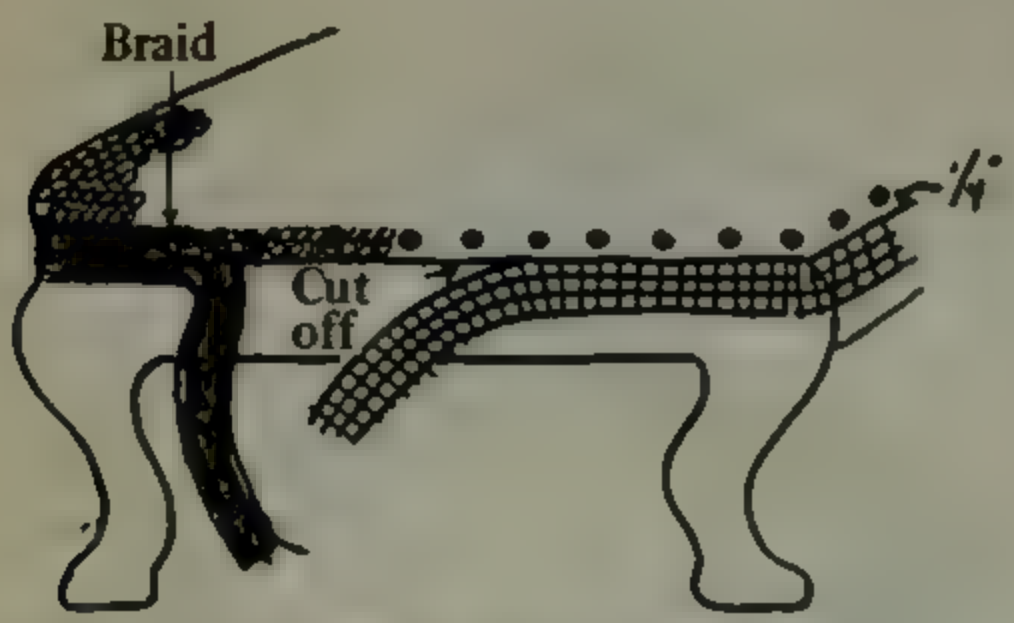


Fig. 65. Mounting a footstool or bench

Remove the cover from the stool or bench and check the padding, replacing it if necessary. (How to replace padding is described under Chair Seat, page 102.) Center the needlepoint face up on the bench or stool and stretch it over the seat. Tack it to the wood frame ¼ inch above where the needlepoint will end (see Fig. 65). Ease the needlepoint over the corners, tucking or pleating where necessary. With a single-edged razor blade, trim the canvas carefully on the exact line where the seat cover will end. (If you have measured precisely, it will be at the last row of stitching; if not, you will either cut some stitched needlepoint or some raw canvas. In either case, this edge will be masked and protected by gimp or braid.) Apply glue to the cut edge of the needlepoint or canvas, then press the bench cover to the wood frame and let dry.

Glue gimp or braid over the raw edge, neatly aligning the edges, and let dry. If desired, hammer a row of ornamental nails side by side all around.

Designer pillows, both using the continental stitch

Pillows

More needlepoint is made into pillows and cushions than into anything else, for pillows of all sizes and shapes–squares, circles, rectangles, triangles–are popular as decorative accents. A profusion of mini-rectangles measuring 5 by 8 inches arranged on a sofa will show off a variety of stitches or patterns, while a large hassock 18 inches square will dramatically set off one design idea. In general, a pillow about 12 to 14 inches square or round is well scaled for most chairs and couches and accommodates a nice variety of designs, no matter what size mesh canvas is used.

Pillows are most usually made with knife edges–the easiest kind to make–or box edges, and are trimmed, if at all, with cording, welting, fringe or tassels. See Chapter 6 for how to make these edgings.

Knife-edge pillow. Decide on the finished size you want for your needlepoint pillow, then outline the dimensions on your canvas, adding 3 rows all around for later seaming. After stitching, block the work (see page 73) and run a line of machine stitching around the four sides (see page 76).

If you are welting your pillow, place the needlepoint right side up on a table and lay the welting around the four sides with the head (unfinished edge) of the welting pointing out toward the bare edges of the canvas and the welting itself facing toward the center (see Fig. 56). Baste, then sew along the welting seam (see page 93), making sure that your seam is inside at least 2 rows of needlepoint on all four sides. Join the welting (see page 93).

Lay the backing material face down on the needlepoint and welting, right sides together; pin and baste (see Fig. 57). Now sew on top of the seam line you have just made for the welting, turning all four corners and leaving about an 8-inch opening on the fourth side for inserting the inner pillow. Trim both the backing material and the canvas to within one inch of the seam on all four sides, and diagonally trim to half an inch at the corners. Run a thin line of glue (see page 77) just inside the cut edge of the canvas to prevent raveling. When dry, turn the pillow inside out and stuff. Blind stitch the opening together.

If you are not welting your knife-edge pillow, follow the same procedure, omitting the welting, and simply join the backing directly to the canvas, right sides together.

If you wish to trim the pillow with cording (see page 94), blind stitch it around the edges, covering the seams (see Fig. 60).

If you wish to add tassels (see page 95) to a knife edge pillow, insert the top of the tassel into each corner as you seam it.

Box-edge cushions. Box-type pillows or cushions are almost always trimmed with welting, but the strip of boxing which separates the needlepoint top from the bottom backing of the pillow can be made either of needlepoint or of the same material as the backing. (You can even needlepoint a 3-inch wide needlepoint strip for the boxing and apply it to a plain fabric pillow.)

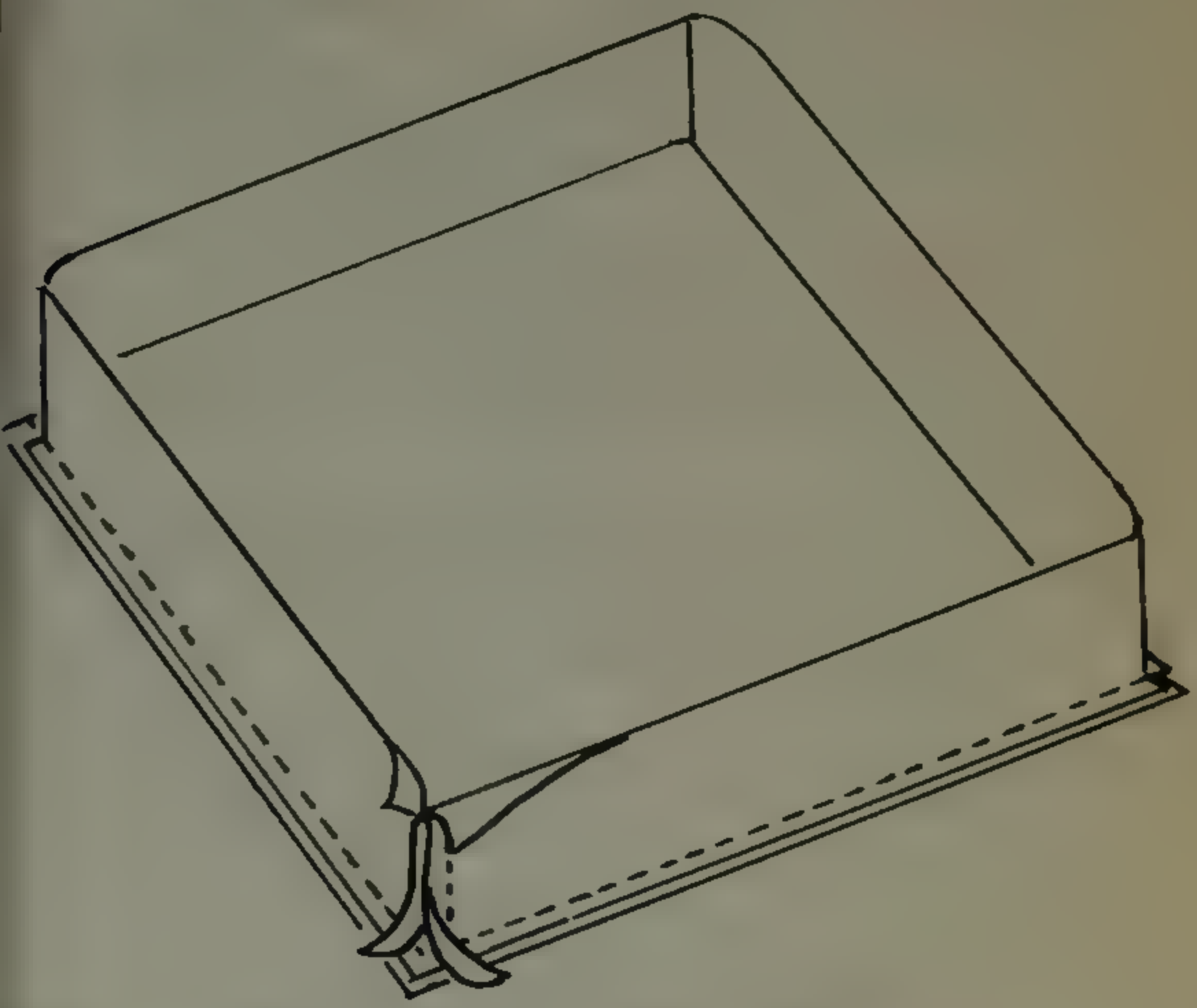


Fig. 66. Joining boxing strip to needlepoint

Work your needlepoint design to desired dimensions, plus 3 additional rows on all sides for a seam allowance. If you plan needlepoint boxing strips, work them the length of the circumference of the pillow, if a circle, or the sum of the four sides, if a square or rectangle. In all cases, work 3 extra rows on each piece for every seam you will need to join the sides into one continuous boxing strips. Block all needlepoint work (see page 73), and run a line of machine stitching around all sides of the work (see page 76).

In the same manner as welting a knife-edge pillow, place the needlepoint right side up on a table and lay the welting around the edges with the head (unfinished edge) of the welting pointing out toward the bare edges of the canvas and the welting itself facing the center (see Fig. 56). Baste, then sew along the welting, making sure that your seam is inside at least two rows of needlepoint on all sides. Join the welting (see Fig. 58). Mark the backing material to exactly the same dimensions, and follow the same directions in applying the welting.

Lay the boxing strip face down on the needlepoint and the welting, right sides together, with outside edges even. Pin, then sew, the strip to the needlepoint, working all around the needlepoint and easing the strip at the corners. When you reach your starting point, join the two ends of the boxing strip (see Fig. 66).

Follow the same procedure in joining the boxing strip to the backing material. Turn all four corners but leave as much of the fourth side open as possible in order to insert the inner cushion (see Fig. 67). After stuffing, blind stitch backing to boxing strip.

Inner pillows. Whatever their style, size or shape, all pillows are stuffed with an inner pillow. This may be ready-made and found at department stores or notions counters, or you can make your own. Sew a form of muslin, cotton or calico, leaving an 8-inch opening, and stuff it with down, shredded foam rubber, foam rubber slabs, Kapok, Dacron, or polyester fiber fill, or even cut pieces of old nylon stocking which make a smooth and resilient filling. Whatever you use, be sure the corners of your inner form are well stuffed. When filled, blind stitch the opening.

Whether you are lucky enough to find a ready-made pillow of

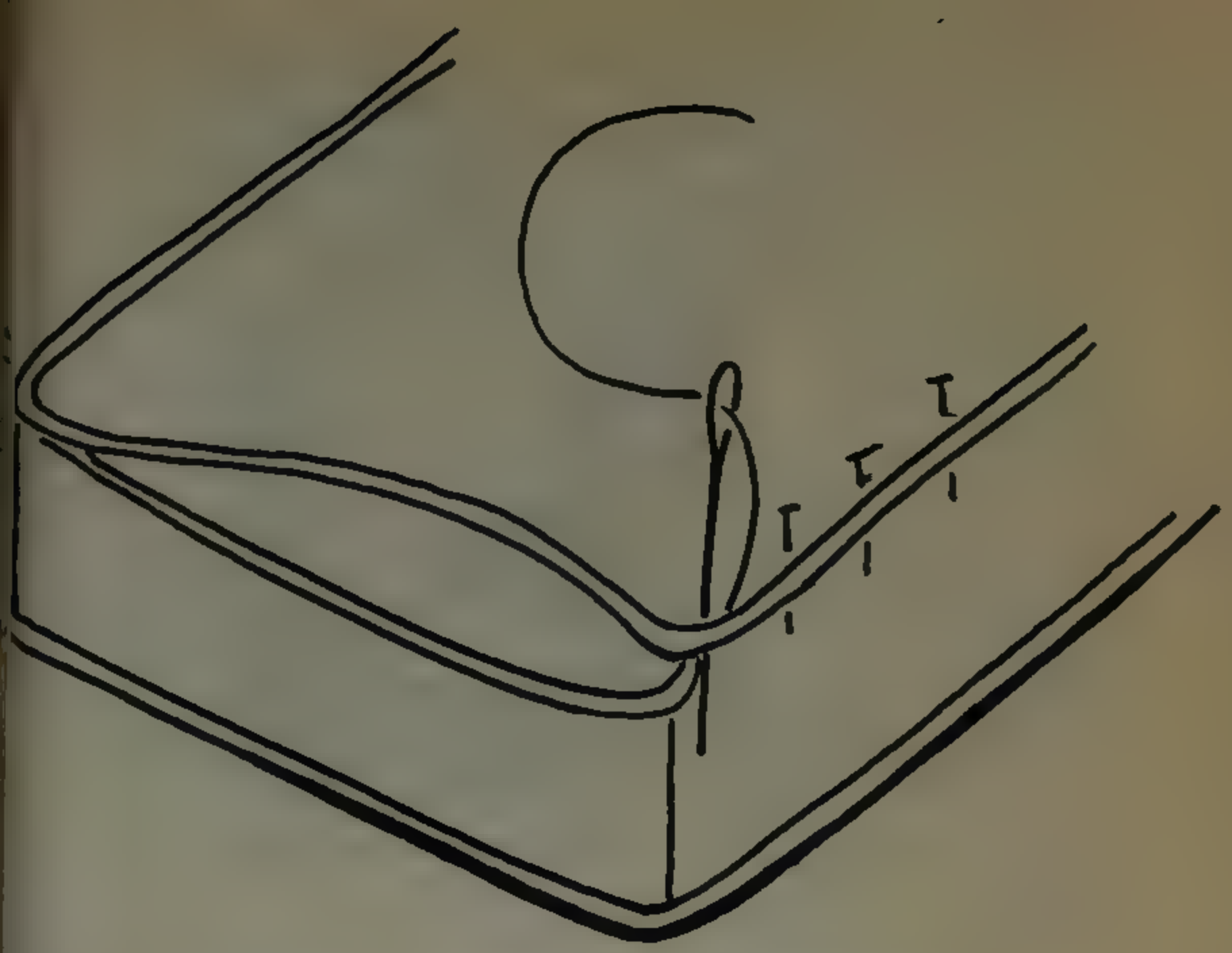


Fig. 67. Blind stitch pillow after inserting cushion

the right size, or must make your own, the dimensions of the inner pillow must be identical with that of your finished pillow in order to ensure a snug fit. If using a store-bought inner pillow, tailor your needlepoint to exactly that size; otherwise, make your inner pillow after you have finished your needlepoint and are ready to stuff it. That way, you will have exact specifications.

Backings. Pillows are backed in every conceivable material which is appropriate to the needlepoint and to the room in which it is displayed. Consider velvet, linen, cotton, felt, corduroy, ticking. Use suede for a really elegant finish, or suedecloth or fake fur to back a stitched animal portrait. The welting is usually made of the fabric backing or designed for contrast, and attractive welting and cording can be purchased ready-made at notions counter. Welting or cording is never made of needlepoint.

A pin cushion is a natural candidate for your needlepoint

Pin Cushion

The great charm of pin cushions is their tiny size, and the kind of design that ingenuity and skill can create for this small area. Naturally, a small-mesh canvas—#14 or #16 mesh—will accommodate a more detailed pattern, but a #10 or #12 mesh canvas will work well, and a child might enjoy turning out a boldly colored cushion on #5 mesh.

You can finish pin cushions in as many ways as you can regular cushions, and the techniques are the same. For a box-edge cushion, a 3-inch circle or square works up well with a 1½-inch-wide box strip. If you make a knife-edge pin cushion, enlarge your dimensions to a 3½-inch square. To make the actual cushion, follow the instructions on page 106.

The pleasant bonus in making a pin cushion, in addition to seeing your work quickly come to life, is that you need not make an inner pillow for the stuffing. When you are ready to insert the insides, simply stuff the cushions as full as you can with lamb's wool, available at most drug stores, and blind stitch the opening. If it's a gift, attach a "strawberry" filled with emery powder to de-oxidize pins and needles. You will find them at notions counters.

Piano Bench

Piano benches offer an inviting expanse to needlewomen looking for a setting for a really important design. The larger dimensions of a piano bench lend themselves to more ambitious projects than can be designed for a pillow. All-over patterns, like jungle scenes, or a profusion of flowers are effective on a bench cover, or simpler designs can be effectively framed with a border.

Measure your piano bench exactly—benches vary in size—and transfer the dimensions to canvas, adding three rows on all sides for later seaming. Then follow the directions on page 107 for making a box cushion. Use a slab of foam rubber cut to your dimensions for the inside of the bench cover, and match the depth of the boxing strip to the depth of the foam rubber.

Church and Temple Accessories

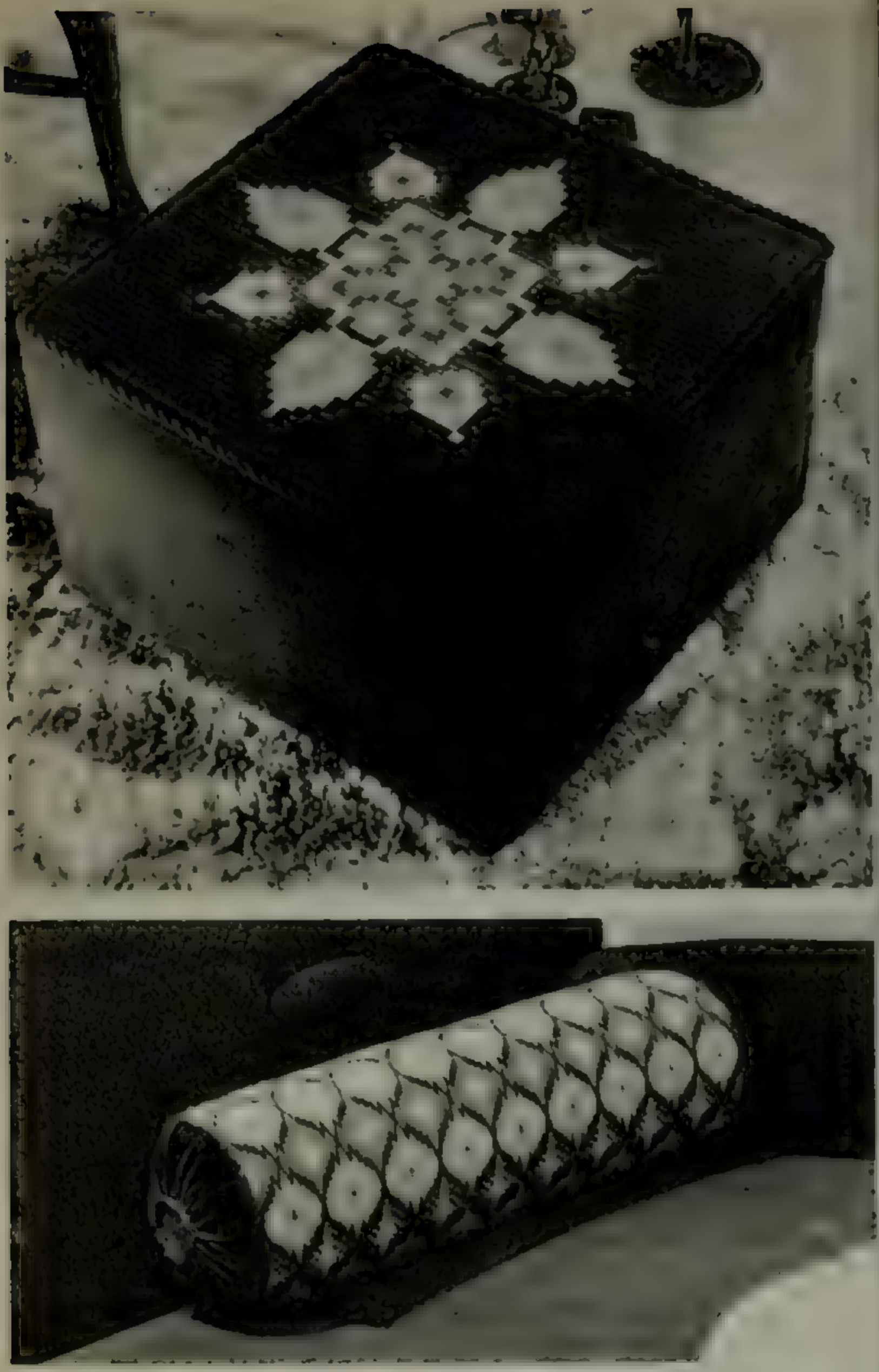
More and more contemporary needlepoint is finding its way into houses of worship. This is a particularly felicitous setting, for needlepoint has qualities that make it especially suitable for such use. It is long lasting, surviving for centuries, it is hard wearing, and it can be stitched in wonderful vibrant colors that will not fade.

If you are interested in a church project, consult your church or temple. While the designs are very special and should be coordinated with the entire furnishings of the church or temple, their execution and mounting are no different from other needlepoint projects. For making wall hangings see page 121, for rugs, see page 123, for kneelers or prie dieu, which are made like box cushions, see page 107.

Hassocks

Hassocks and ottomans are interesting shapes for needlepointing, especially if you stitch all four sides as well as the top. An 18-inch cube is a good size for a hassock and a good height for seating. Stitch a different letter on each of the five sides to be covered and you will have a giant learning block for a youngster as well as an extra seat for him. Ottomans can be made in any shape, and are about 12 inches high.

Both hassocks and ottomans are made like box cushions with outsized boxing strips (see page 107). They are stuffed with firm foam rubber cubes and cylinders.



top: An interesting tapestry design perks up an old ottoman.

bottom: A florentine bolster cushion colorfully stitched will be admired by all

Bolsters

Round bolsters are fun to make because they present the challenge of devising a design that will be joined to itself and thus must be continuous. Bargello patterns are particularly well suited for circular bolsters, but be sure to work the entire pattern out before cutting canvas or starting to work, and account for a 3/4-inch seam at both top and bottom of your pattern for the join. Because of this continuous-design requirement, the diameter of your bolster may well depend on what pattern you are using, so use the dimensions here only as a guide and adjust them to your particular circumstances.

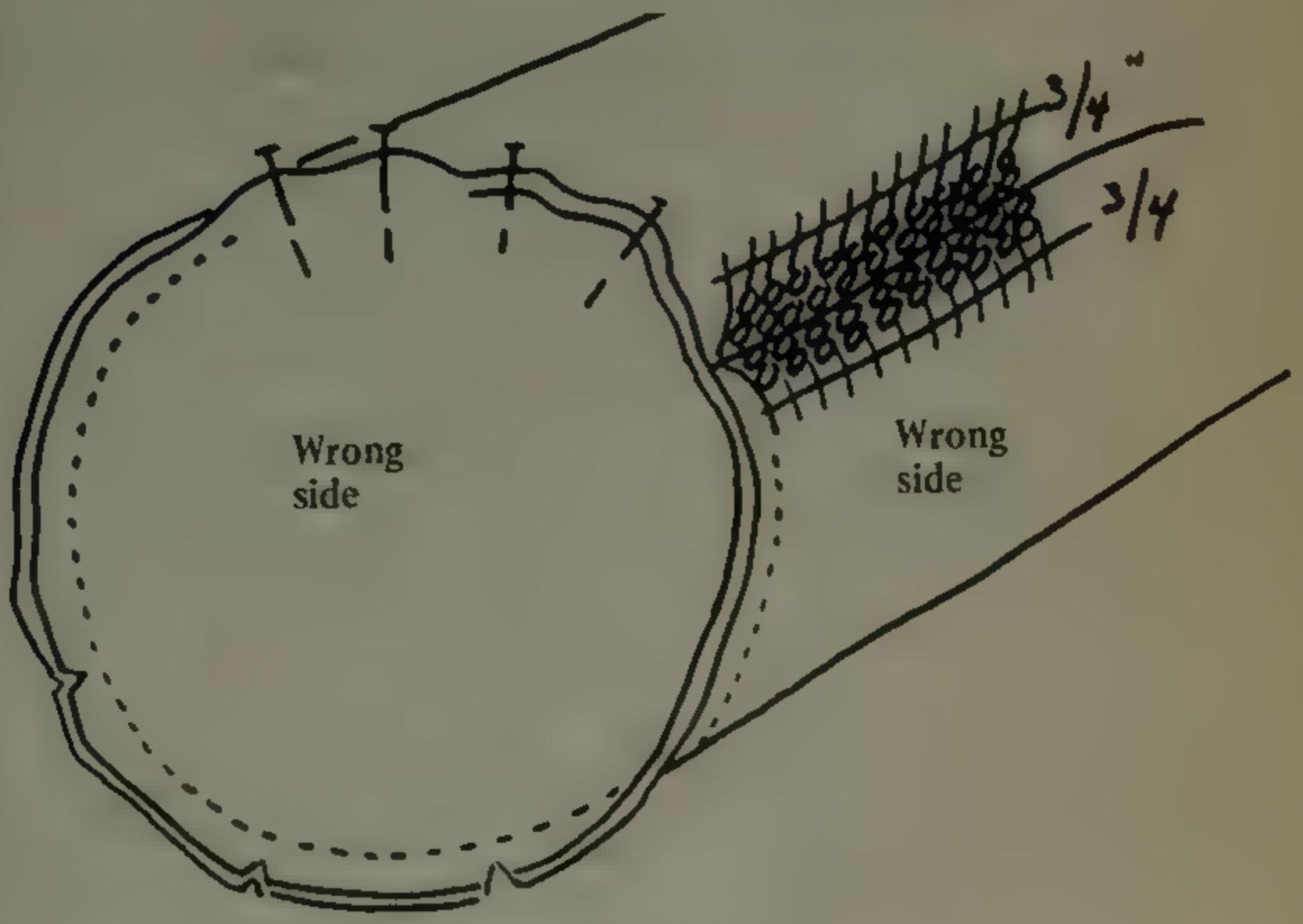


Fig. 68. Making a circular bolster

Bolsters vary in diameter and length, depending on where they will be used. A diameter of 5 to 8 inches is good for chairs, sofas and beds; 6 to 10-inch diameter bolsters are more useful for daybeds or studio couches.

To make a bolster that is 6½ inches in diameter and 20 inches

long, you will need to stitch a piece of needlepoint measuring 22 inches square. Before stitching, mark the center of the canvas in both directions, and use that point to center your design. When finished stitching, block the needlepoint (see page 73) and machine stitch around the four sides (see page 76).

With the right sides of the needlepoint together, sew the bottom and top edges together. Make your seam ¾ inch into the needlepoint (see Fig. 68), being careful that the joined design will be continuous. Leave an 8-inch opening in the middle for turning and filling. Trim the bare canvas to within an inch of the seam and press back flat.

Cut two circles of backing material, each 8 inches in diameter. Pin these circular pieces to each end of the tubular piece of needlepoint, right sides facing in, then baste and stitch to the needlepoint, leaving a one-inch seam all around (see Fig. 68). Trim the excess canvas and fabric around the end pieces, snipping toward the seam as needed for easing. If you have to cut too close to the stitched needlepoint, apply a film of white glue (see page 77) to prevent any raveling.

Turn the bolster cover inside out and stuff with a tubular pillow of exactly the same dimensions. If you cannot find it ready-made, you will have to make it yourself (see page 108). Then blind stitch the opening.

Finish the sound ends with cording (see Fig. 60) blind stitched over the seams.

Blanket Bag

Even the housewife who has everything, probably doesn't have a needlepoint blanket bag. If she doesn't want to hide her handiwork in the closet, a smaller version, designed for a stadium blanket, can be made for fans to tote to sporting events. The insignia of a favorite team would be an appropriate design.

To be safe, measure the stadium blanket when it's folded, but a box edge bag 14 inches square and 4 inches deep should fit very well. Make it according to the directions on page 107 for a box-edge cushion.

Before attaching the boxing strip, you will need to insert a zipper. Experienced sewers can insert it between the welting and the box strip, but a simpler installation can be made in the center of the box strip. Substitute the following zipper panel

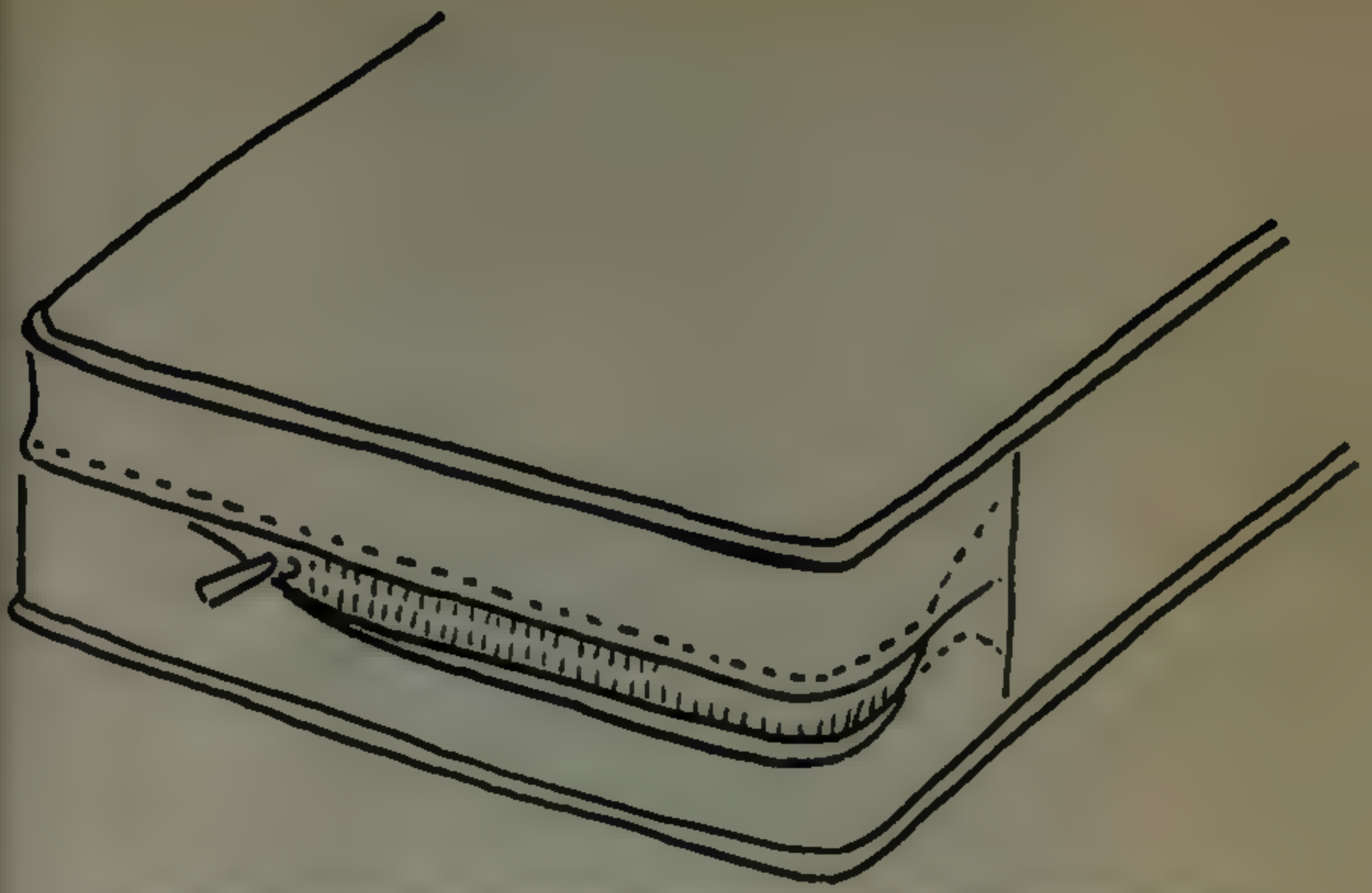


Fig. 69. Blanket bag requires a zippered panel in the boxing strip

for a 20-inch section of the box strip. Cut a piece of boxing fabric 22 inches long and 6 inches wide (that is, both 2 inches longer and wider than the box it replaces, to allow for seaming). Cut the strip through the center lengthwise and, right sides together, baste them, making a 1-inch seam. Press the seam open and lay the fabric right side down, with the seam facing up.

Place a 16-inch zipper face down along the seam line and baste, then stitch around the zipper. Trim the seam edge to the zipper tape and remove bastings. Now join the zipper panel to the boxing strip (see Fig. 69), making a 1-inch seam at each side, and join the boxing strip to the needlepoint and fabric backing according to the instructions on page 108.

Pictures

Although needlepoint is extremely durable and can withstand much heavy wear, it is sometimes hung on the wall, to be admired from afar. Samplers which show off a wide repertoire of stitches and needlepoint renderings of paintings lend themselves to this treatment. You can work a needlepoint picture on any mesh canvas, your choice depending on the amount of detail you want to catch.

The famous Henri Matisse collage "Icarus" needlepointed and mounted on a metal frame

If you are going to frame your needlepoint, work an extra ¼ inch all around the design itself. This will be hidden under the lip of the frame. If you are going to hang your needlepoint unframed, work one row of stitches all around the design. This will mask the edge of the backing board.

Block the completed work (see page 73), then cut the bare canvas to within an inch on all sides and diagonally trim the corners to within half an inch of the points. Glue all cut edges and let dry.

Cut a backing board the precise size of your design out of thin but rigid cardboard, Masonite, or wood-backed foam rubber; use ¼-inch plywood if your picture or panel is larger than 12 inches in either direction.

Lay the trimmed canvas face down on a table and place the backing board over the design. At this point you can insert a layer of foam rubber or layered dacron between the canvas and the backing board if you want a "cushioned" look to your finished piece. Fold back the four sides, holding the canvas in place with pins or carpet tacks pushed halfway into the edge of

the backing board (see Fig. 70). When you are sure that the rows of needlepoint are straight and are properly centered on the board, push the pins or hammer the tacks into the edge of the backing material.

Lace (see page 80) opposite sides of the canvas together with heavy carpet thread. Then fold in the diagonal seam allowance at the four corners and miter them (see page 77). Cut a piece of brown paper half an inch smaller on all sides than the backing board and tape it to the back to protect against dust. If you have made a sampler, diagram the stitches on the back of the brown paper for future reference.

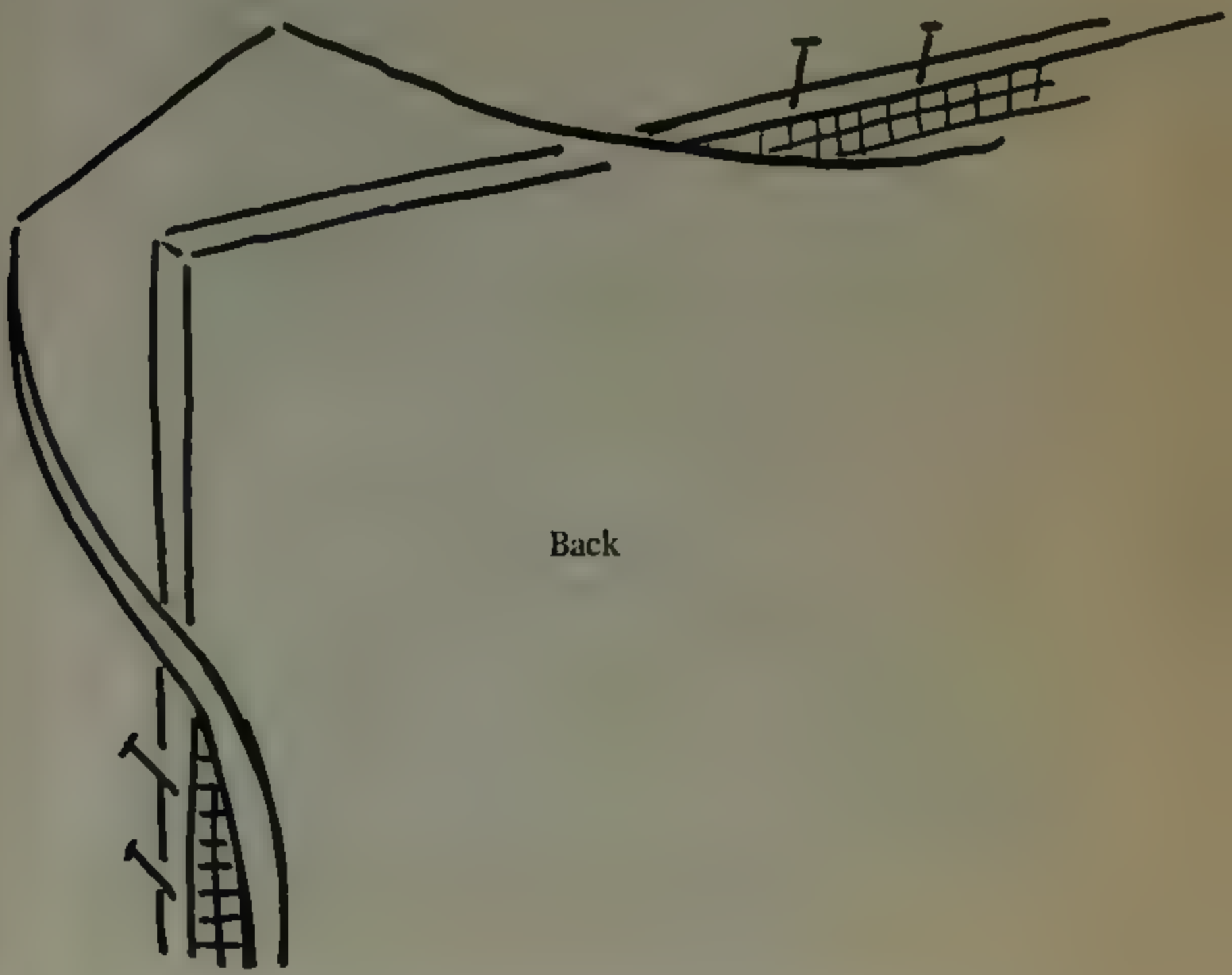


Fig. 70. To mount a needlepoint picture, first position and hold work in place with tacks on edge of backing board

To hang the mounted needlepoint without a frame, glue a linen-type picture hanger to the brown paper, or sew a decorative curtain ring to the top of the needlepoint. For custom framing, take to an art store or, if your needlepoint fits a standard-size frame, you may be able to use a ready-made wood or ready-to-assemble metal frame sold at many art supply stores. You need not frame under glass.

Fireplace Screen

Fireplace screens are old-fashioned pieces of furniture that were often covered in needlepoint and are still charming in certain settings. The screens are actually frames on legs, and come in all sizes and shapes, simple and ornate. It is necessary to choose your screen first, then stitch your needlepoint to fit. Follow the directions for a framed picture on page 115, and have your screen mounted professionally.

A mirror framed with a geometric needlepoint design

Mirror

One of the nicest ways to frame a mirror is to surround it with needlepoint. All-over paisleys, geometrics and border designs lend themselves particularly well. Stitch your design on canvas, leaving unworked the center area where the mirror will be (see Fig. 71). Any size or shape mirror can be attached *on top* of the unworked canvas, so don't cut the center area out.

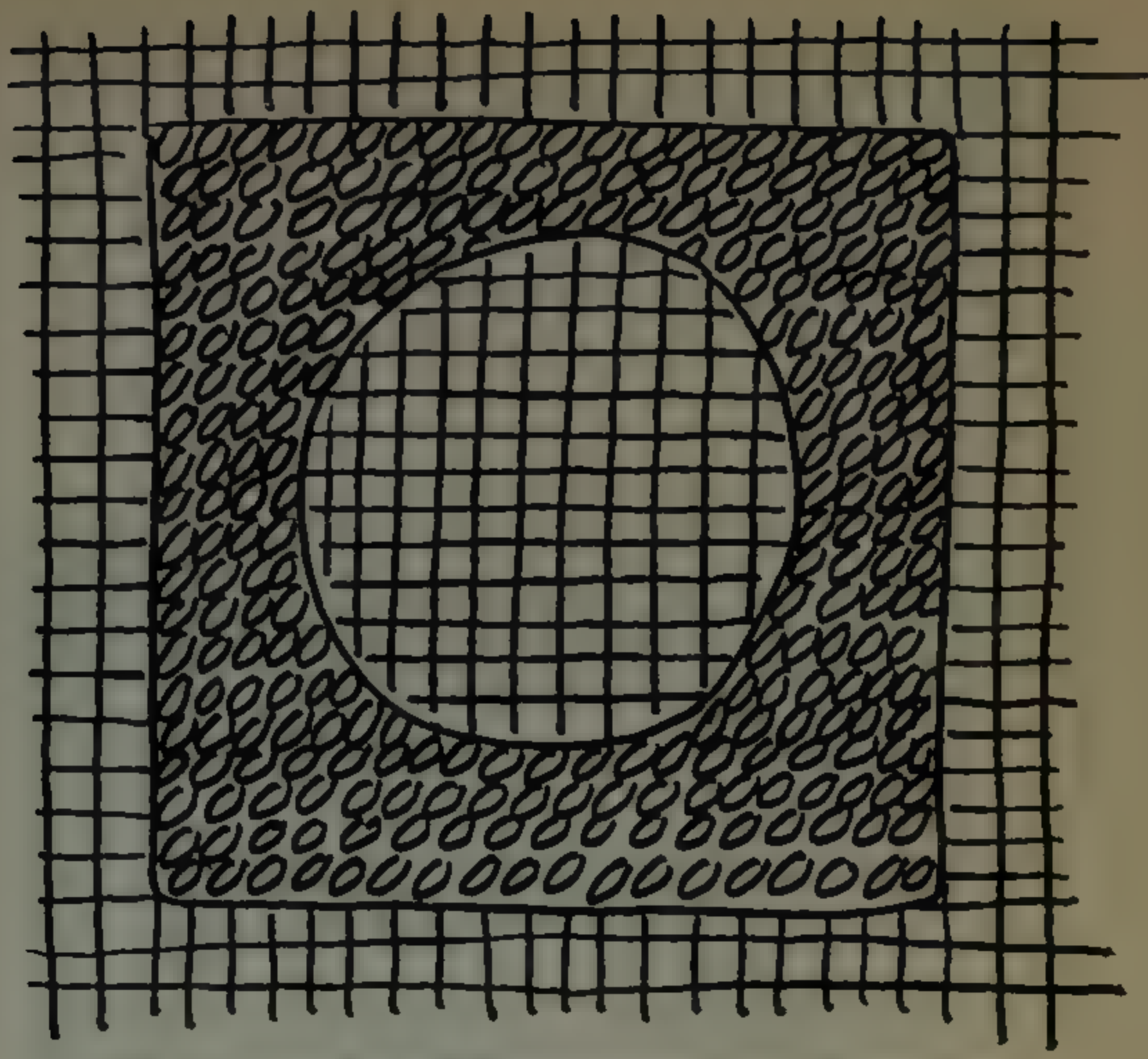


Fig. 71. Mirror is glued over unworked canvas in center of needlepoint frame

When you have finished stitching your design, block it (see page 73), then sew a line of machine stitches around the edge of the needlepoint (see page 76). Trim excess canvas on all sides to within 2 inches of the stitching, and cut the corners diagonally to within 1 inch of the needlepoint. Glue all cut edges and let dry.

Buy a piece of ¼-inch plywood measuring 2 rows smaller on all sides than the blocked needlepoint; the two rows will be turned to the back of the plywood and cover its raw edges. Now measure the unworked center area exactly and have a thin mirror cut to this size; ask for polished edges.

Place the blocked canvas face down on a table and center the plywood on it. With heavy carpet thread, lace opposite sides of the canvas together (see Fig. 46). At corners, fold the diagonally cut edges onto the plywood then fold the sides back and miter

the corners (see page 77). After the four corners have been mitered, finish the back by gluing felt or brown paper cut to size over the lacing.

Before applying the mirror, completely back it with masking tape firmly applied. Then cover the masking tape with a heavy application of Duco cement. Place the mirror in the center of the piece over the unworked canvas and cover with a stack of magazines. Leave overnight to dry and set. For hanging, insert screws on either side of the plywood backing, taking care not to split any canvas threads, and string with picture wire.

A monkey wall hanging will give a gay look to a child's room

Wall Hangings

One of the most famous wall hangings of all times is the Bayeux tapestry, stitched in the Middle Ages, which depicts the entire story of the Norman conquest. While you may not want to record the great sweep of contemporary history, a wall hanging is a wonderfully effective way to display a scene, a bloom, a design. Since wall hangings are not framed or backed with board, both of which help keep a needlepoint in shape, use the basket weave stitch for minimal distortion.

Work your wall hanging to the exact dimensions of the design. Block it (see page 73), then cut the excess canvas to within an inch of the worked needlepoint on all sides and diagonally trim the corners to within half an inch of the points. Glue all cut edges and let dry. Miter the corners (see page 77) and whip the bare canvas all around to the back of the needlepoint. Line the wall hanging (see page 81).

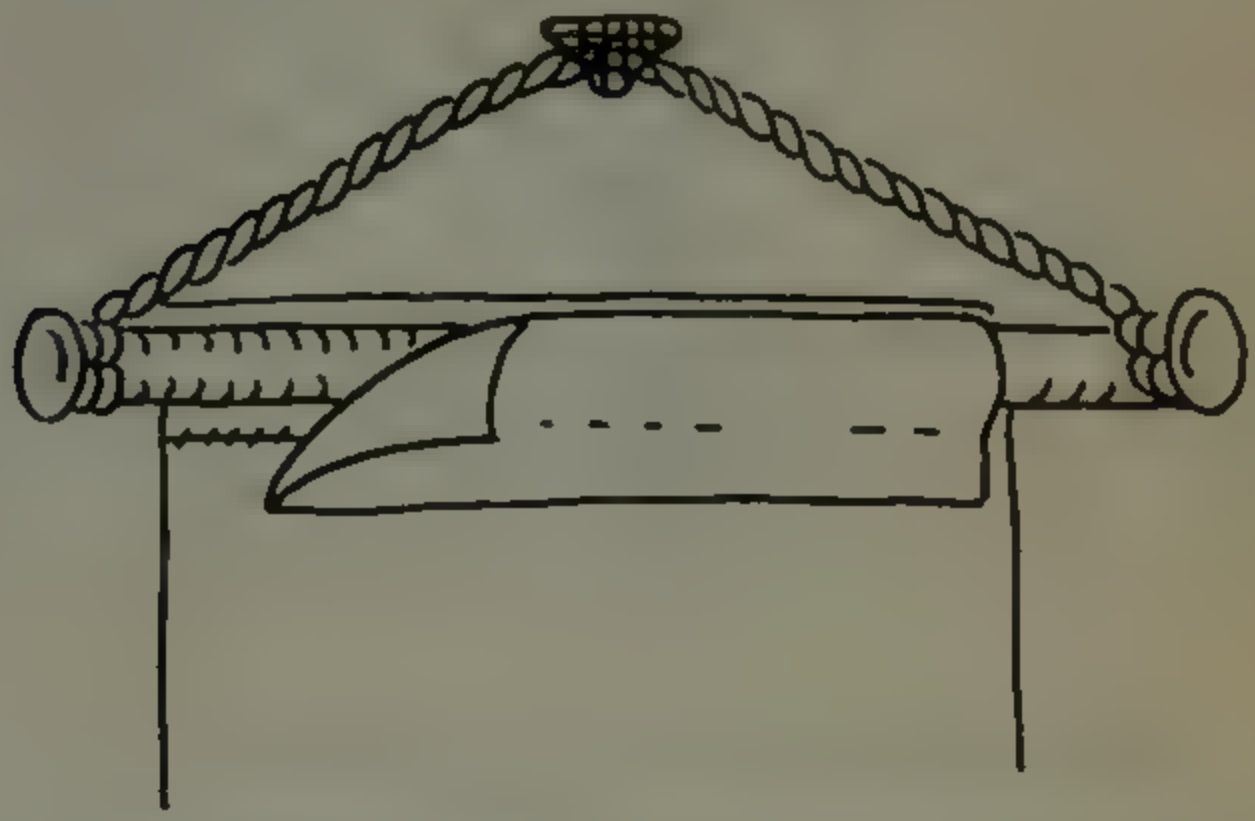


Fig. 72. Wall hanging hung with rod and cording

There are three simple ways to hang your needlepoint. If you want to hang it with curtain rings from a bar, cafe curtain style, sew decorative curtain rings to the edge of the lining at top. If you want to suspend the wall hanging from a curtain rod, cut an extra strip of lining the width of the needlepoint and about 2 inches deep, adding a half inch on all sides for turning under. Stitch this strip to the top of the lining, leaving both sides open for inserting the curtain rod (see Fig. 72). The curtain rods can

be hung directly on the wall, or you can make a piece of cording (see page 94) about one yard long from the wools used in the needlepoint, wrap it around either end of a protruding rod and hang the cording on a decorative hanger (see Fig. 72).

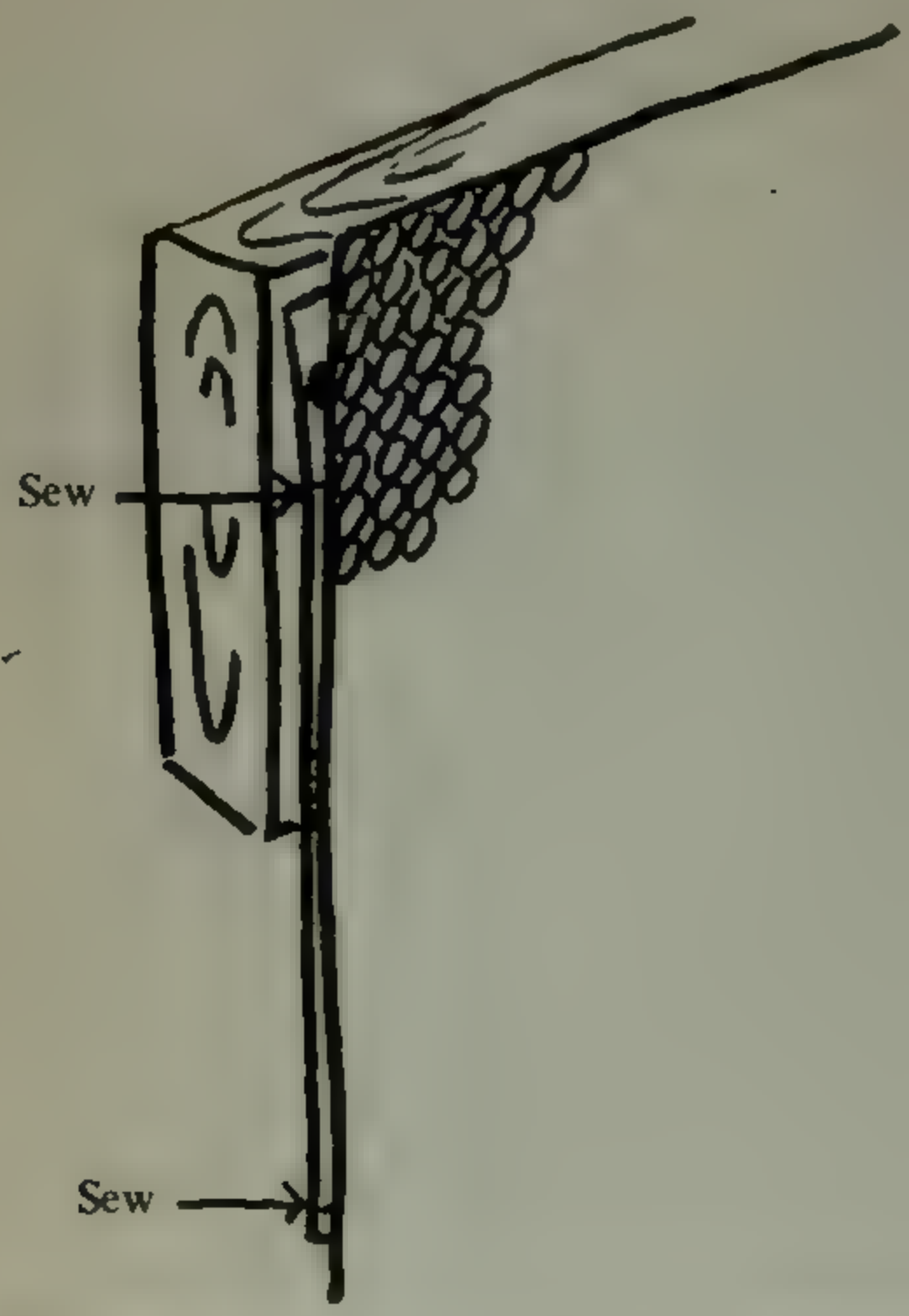


Fig. 73. Wall hanging mounted on wood slat for hanging

If you don't want any rods or hangers or rings to show, cut a strip of heavy rug binding the width of the needlepoint, adding a half inch at either end for turning under. The binding should be about 2½ inches wide. Pin the top of the binding flush with the top of the needlepoint, but blind stitch it to the back of the needlepoint along the bottom edge of the binding and again one inch from the top of the binding (see Fig. 73). Then tack a wood slat to the back of the binding, flush with the top edge of the binding (see Fig. 73). Insert screw eyes and hang.

Bell Pulls

Although bell pulls today are rarely used for their original purpose of summoning servants, they are still a popular needlepoint item, mainly because of their unusual shape. They are about 60 inches long and between 4 and 6 inches wide, and provide a vertical sweep that effectively displays border-type designs, small motifs repeated vertically, a leafy garland strung out, or even an all-over patchwork or paisley design.

While the length of your bell pull is flexible—54 to 66 inches is common, depending on the height of your ceilings and the scale of the room—the exact width depends upon the particular hardware you choose to fasten it to your wall. The hardware, a pair of decorative horizontal bars to be attached at the top and bottom of the pull, comes in varying widths and your pull should match them exactly. So buy your hardware, available at many needlepoint shops, before you plan your design. It's best to work your bell pull on one long piece of canvas, but if you have to join two or more sections of canvas, use the overlap joining method described on page 87.

After completing the needlepoint, block it (see page 73). Then cut the excess canvas to within an inch of the worked needlepoint on all sides and diagonally trim the corners to within half an inch of the points. Glue all cut edges and let dry. Miter the corners (see page 77) and whip the bare canvas on all sides to the back of the needlepoint. Line the bell pull (see page 81) and attach the hardware to top and bottom.

Rugs

Rugs that are stitched in one piece can be nicely finished at home. But if you make a rug in two or more sections, give it to a professional to mount. Blocking and joining large sections of canvas becomes unwieldly, and your finished product may suffer without professional attention.

Stitch your rug to exact dimensions, then block it. If you want to fringe it, work long loops of turkey tufting (see page 97) around the sides, or work a hooked fringe (see page 98) along the edges. Now trim the excess canvas to within an inch of the sides and diagonally within half an inch of the corners. Miter the corners (see page 77) and whip the bare canvas to the back of the finished needlepoint. If the fringe gets in your way in the hemming operation, tape it over the face of the

needlepoint with masking tape which is easily removed when you are finished.

Line your needlepoint (see page 81) with burlap or quilted cotton, which will give your rug some padding. As additional protection to the edges, attach twill rug binding along the under edges. To keep the finished rug from skidding on your floor, you can spray the back with a self adhesive spray or use strips of double adhesive tape on the back of the rug and on the floor.

Needlepointed stair treads - a most ambitious project but one you will be proud of

Stair Treads and Risers

A really confident needlepointer will not hesitate to needlepoint stair treads, knowing the great durability of the yarns and strength of the canvas. A less confident stitcher who nonetheless would like to display her needlework on the stairs can stitch just the risers; these are viewed from the bottom of the stairs looking up.

Treads and risers lend themselves to multiple designs or sequential patterns. For example, one New Englander recorded "The Five Senses of Maine" on her risers, stitching scenes of woods, boating, beaching, lobster dinners. You could stitch a series of blooms, for instance, and tie them all together with a border running up both sides of each tread. Since this project involves a lot of stitching, you might want to work a less detailed design on #5 mesh canvas.

On a conventional 33-inch wide staircase, there are 12 treads and 13 risers. Work the tread-riser combination 25 inches wide and 17 inches high, the risers alone 25 inches wide and 6 inches high. This will leave 4 inches of wood showing on each side of the finished needlepoint.

Prepare the canvas for a finished edge (see page 59) at each side of the treads or risers. After stitching, block (see page 73), tacking the excess canvas at the top and bottom carefully in

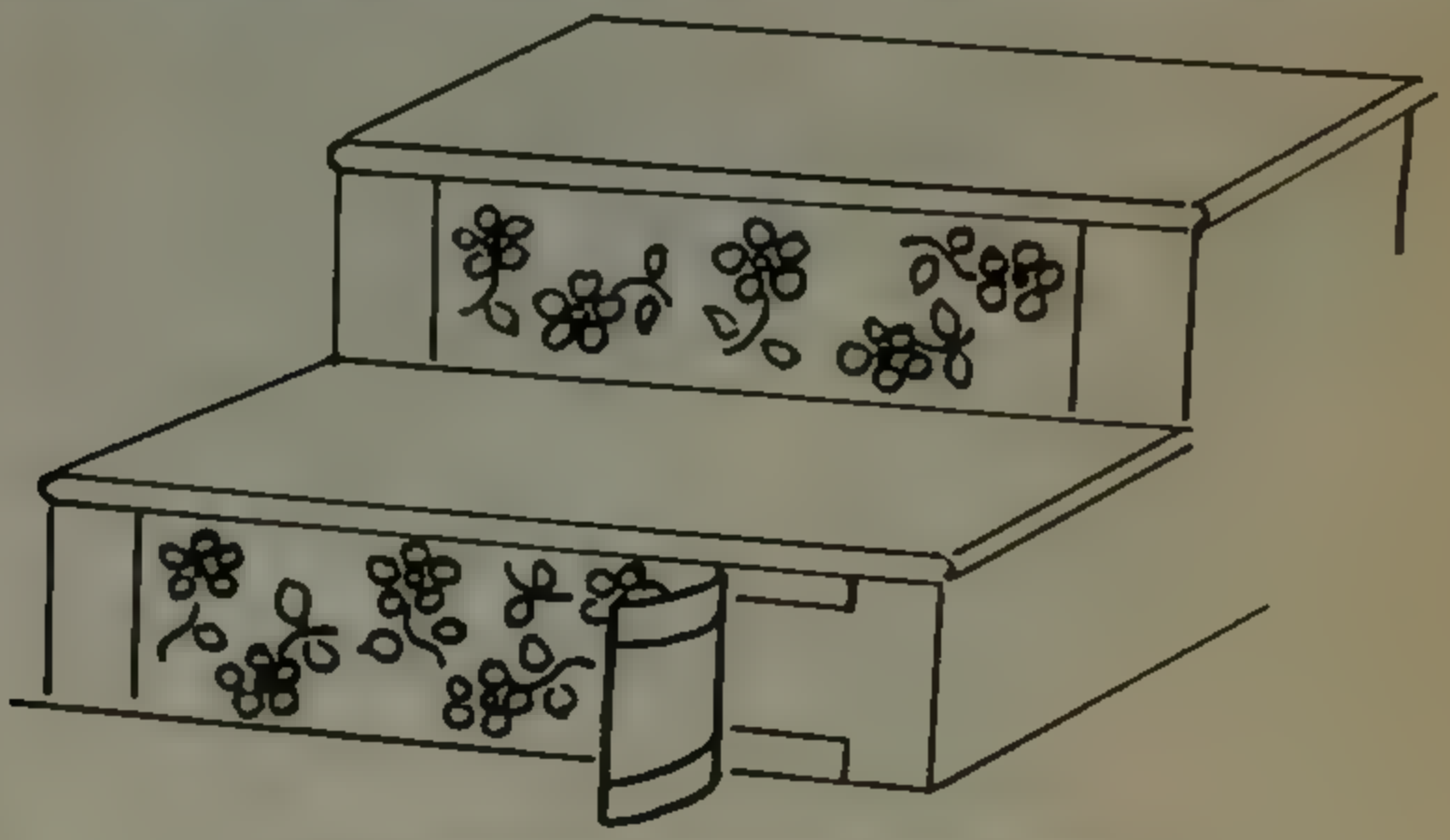


Fig. 74. Mounting stair risers with Velcro

order to correct any distortion. Trim the excess canvas at top and bottom to within 2 inches of the finished needlepoint, and hem it to the back of the stitched needlepoint.

Have treads installed professionally, but you can mount the risers yourself. Sew strips of Velcro to the top and bottom of each riser, and tack the Velcro mate to the stair riser in the corresponding place (see Fig. 74).

Luggage Rack Straps

A gracious gift to send your weekend hostess might be a luggage rack with straps needlepointed to her taste. You might make a vertical monogram of her initials, stitch a chain of her favorite flowers, or simply design a geometric border in the colors of the guest room. The straps are very long and thin, and a finer mesh canvas will accommodate more detail in the design.

If you have (or are buying) a luggage rack, remove its straps carefully, noting exactly how they are attached to the frame. Then make your own straps to the same dimensions. If you have no guide, outline your canvas so each strap is 2 inches wide and 22 inches long, and plan the design to cover the center 15 inches. There are usually three straps to a rack, tacked 4 to 5 inches apart.

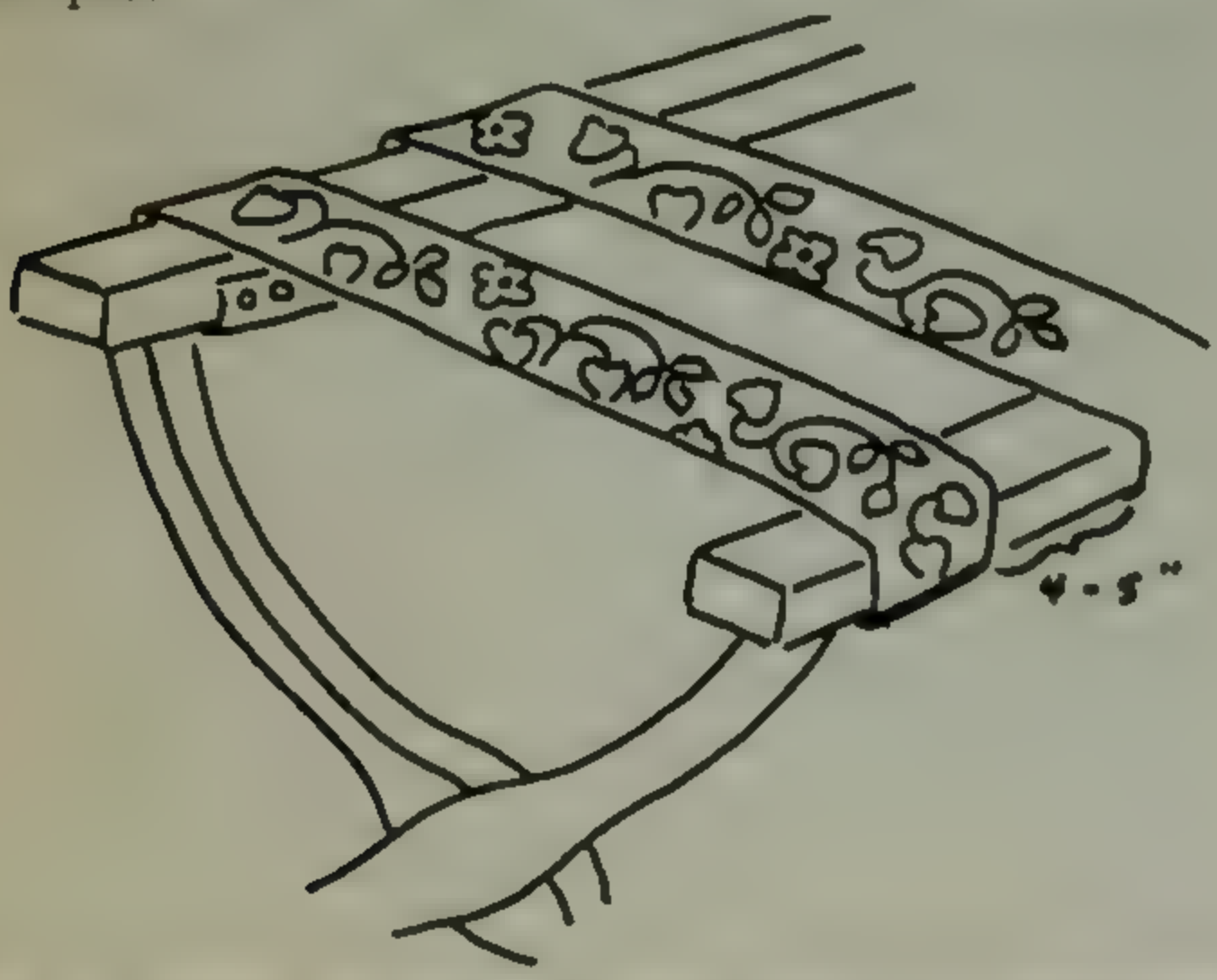


Fig. 75. Luggage rack straps are tacked about 4 to 5 inches apart

Along each of the long sides of the straps, prepare the canvas for a finished edge (see page 59). Stitch the straps with even tension, or work the basket weave stitch, to minimize distortion. Block (see page 73) the straps, tacking the bare canvas at either end. Trim the excess canvas at each end to within half an inch of the stitching, then glue the cut ends and let dry. Line the straps with 2-inch wide grosgrain ribbon and tack to the luggage rack frame (see Fig. 75).

Director's Chair

A director's chair is a most ambitious project, but well worth your effort for the effect achieved. Almost any kind of design is stunningly displayed, and you can add a note of humor by planning the back and seat in related designs. For instance, stitch the head of a pensive giraffe on the back section and work his body on the chair seat, leaving his long neck to your imagination in the space between.

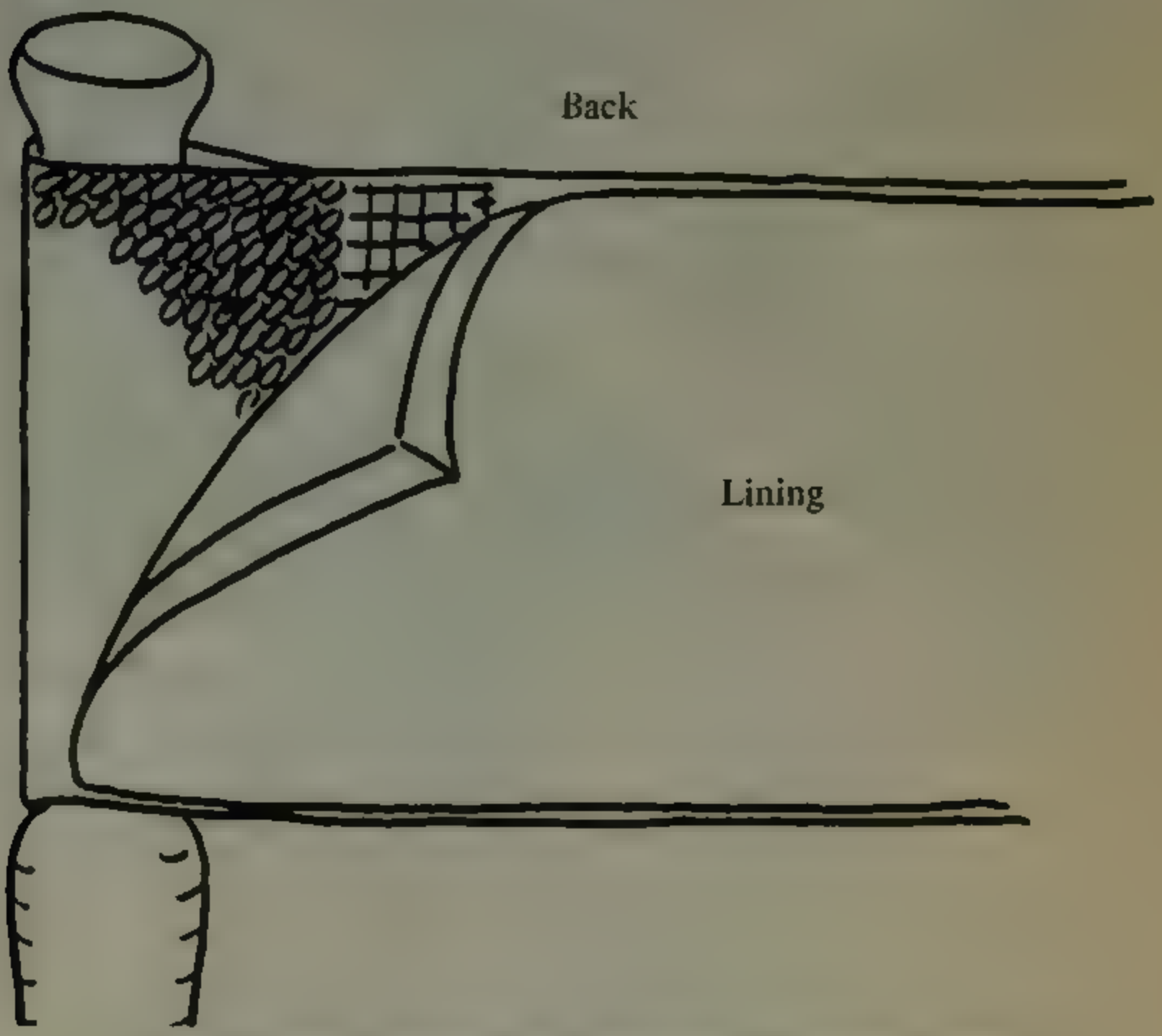


Fig. 76. How to secure back section of director's chair

A director's chair offers an interesting setting for your needlepoint design

If you're recovering a chair, you can use the discarded covers as a pattern. If you have no pattern, use the following dimensions as a general guide, but do try to check the chair you're covering for more exact measurements. For the back, work a strip of needlepoint 30 inches wide and 6½ and 7 inches deep. Plan your design for the center 20 inches (at least 3 inches at each side are needed for mounting). For the seat, work an area 28 inches across and 16 inches deep, keeping your design to 20 inches in width and centered.

After completing the stitching, block both pieces of needlepoint (see page 73). On the back section, trim the excess canvas on the four sides to within 1½ inches of the worked needlepoint, then glue all cut edges and let dry. Along the top and bottom edges, turn the excess canvas under and whip it to the back of the finished needlepoint. Center the design between the back posts, then turn the sides around the posts and secure by whipping to the back of the needlepoint (see Fig. 76). Line the back of the strip, covering all unworked parts of the canvas.

To finish the seat section after blocking, trim the excess canvas on the four sides to within 1½ inches of the stitching, and trim the corners diagonally to within one inch of the stitching. Glue all cut edges and let dry. Miter the corners (see page 77) and whip the sides to the back of the finished needlepoint. If desired, line (see page 81) the bottom of the chair seat. Attach each side to the wood slat that secures the seat.

Card Table Cover

The expanse of a card table is a tempting area for a needlepoint enthusiast to cover. Its large square shape suggests numerous designs using spades, hearts, clubs and diamonds.

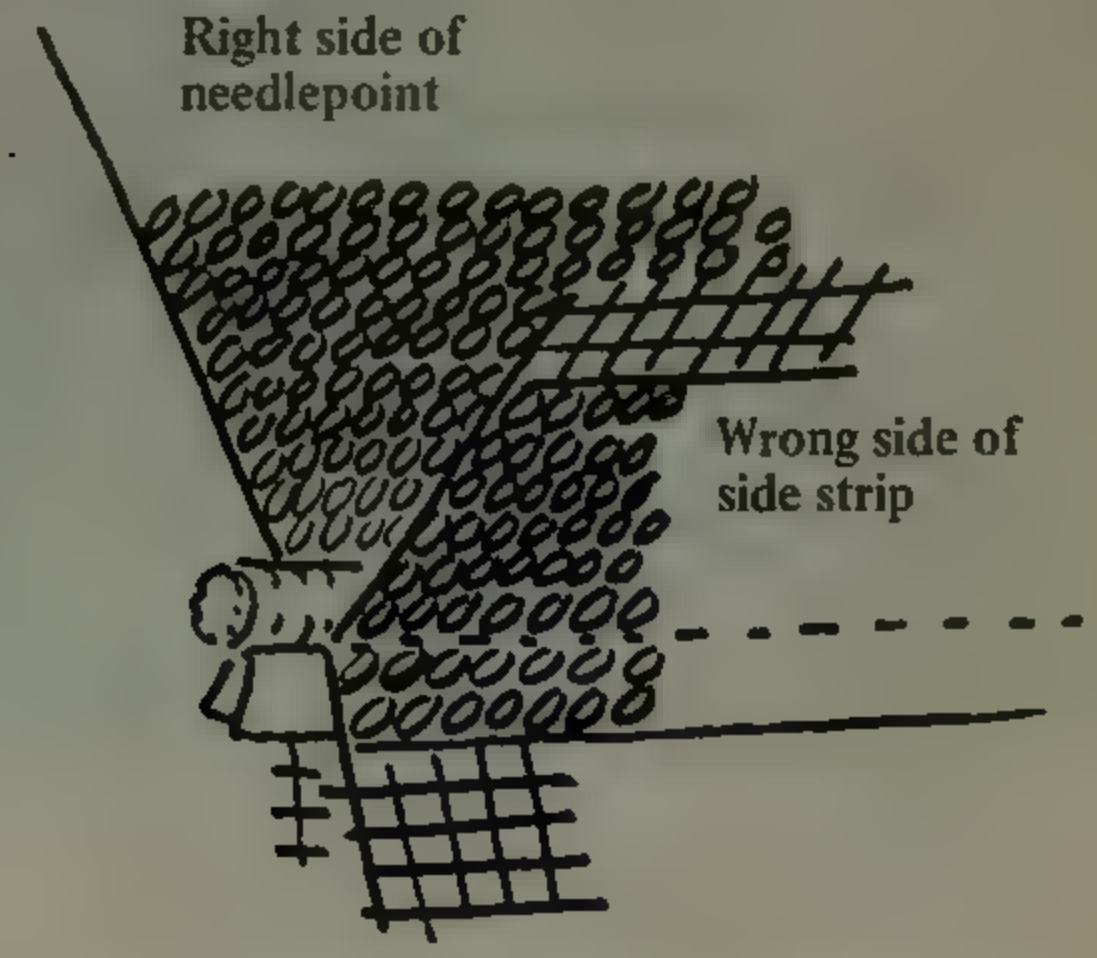


Fig. 77. Joining side strip and welting to card table cover

kings, queens and knaves, or, more modestly, a wide border enclosing a central motif. You can stitch fairly intricate detail as well as finish background areas quickly by using #5 penelope canvas which can be split for the finer work (see page 69).

Conventional card tables are 30 inches square, often with a 2- to 3-inch apron, but measure yours for an exact fit. Work the top section first, preferably in basket weave to minimize distortion, and add 3 extra rows of needlepoint on all sides for

A needlepoint idea which will surely attract attention

later seaming. On the four side strips, each measuring 30 by 3 inches, prepare the short ends for a finished edge (see page 59) and bind the bare canvas along the long sides with masking tape. Stitch 3 extra rows along the long side that will join the top section. Block (see page 73) all pieces after they have been worked. Hem the side strips by turning the bare canvas of the bottom edge under and whipping it to the back of the finished needlepoint.

Welt the cover for a more finished look. Place the needlepoint top section right side up on a table and lay the welting around the four sides with the head (unfinished edge) of the welting pointing out toward the bare edges of the canvas and the welting itself facing toward the center (see Fig. 56). Baste, then sew along the welting seam, making sure that your seam is inside 3 rows of needlepoint on all four sides. Join the welting (see page 91).

Properly position each of the four side strips face down on the welting and on the top section, right sides together (see Fig. 77). Sew on top of the seam line you have just made for the welting to secure each side strip. Trim the excess unworked canvas to within one inch of the seam on all four sides. Run a thin line of glue (see page 77) just inside the cut edge of the canvas to prevent raveling. When dry, turn the cover inside out.

Hi Fi Speaker Cover

Anyone lucky enough to have a hi fi unit knows that their wonderful sound is inevitably accompanied by a decorating problem. The blank look of the speakers can be eminently solved by covering them with needlepoint, an attractive solution which does not hamper amplification.

Measure the dimensions of your speaker inside the wood frame, and stitch your needlepoint to exact size. Block when finished (see page 73). Trim the bare canvas to one inch on all sides and cut it diagonally at the corners to within half an inch of the finished stitching. Then miter the corners (see page 77) and whip the excess canvas to the back of the needlepoint. Do not line. Sew Velcro across the top and bottom of the needlepoint in back and with a curved carpet needle, sew the Velcro mate to the corresponding areas of the speaker fabric (see Fig. 78).

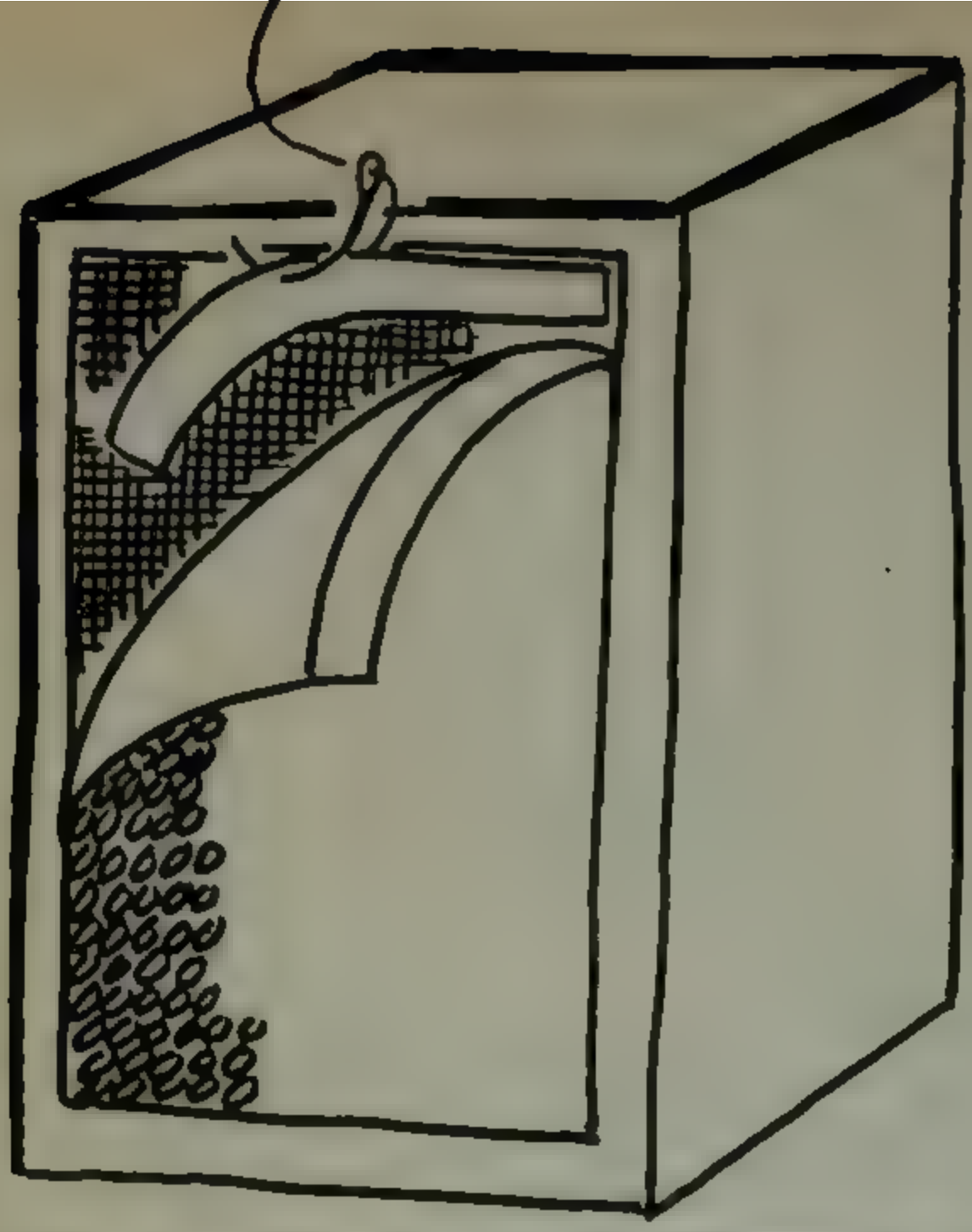


Fig. 78. Needlepoint cover attached to hi fi speaker with Velcro

Valance

A needlepoint valance contributes to an unusual window treatment as long as it conforms to the style and type of decorative scheme you are using. Here is a wonderful opportunity to pick up the colors or patterns from drapes, fabrics, paintings, or just the general decorative style of the room. Large mesh canvas will give a more tailored casual look, finer mesh canvas should be used for more detailed or delicate patterns.

You can plan the design of the valance more accurately after the valance board is installed. This is made of light wood—¾-inch pine works well and should measure 2 inches longer than the width of the window, including the window frame. The depth of the end (or "return") section will depend on the kind of hardware required for your curtains, but will probably be between 3 and 6 inches deep (see A, Fig. 79).

Measure the width of your needlepoint from the valance

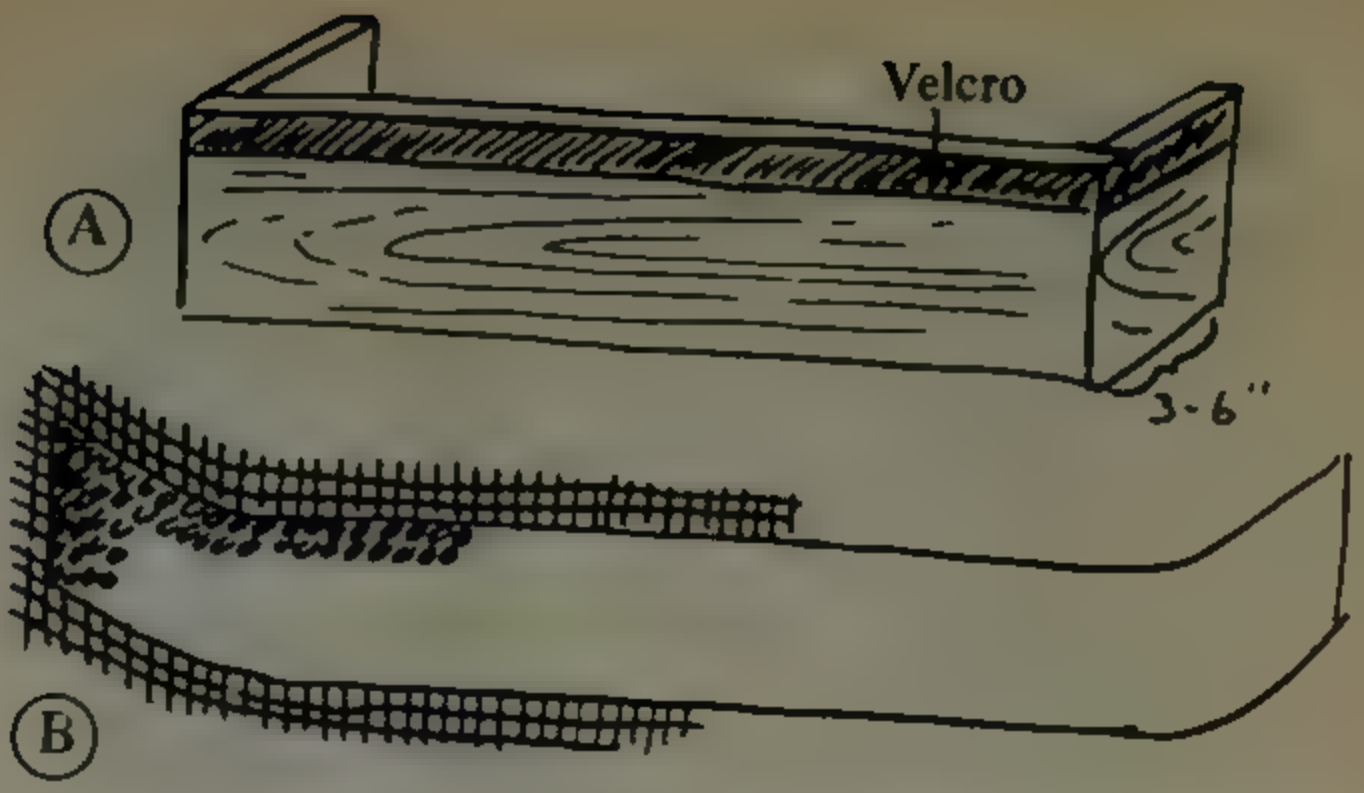


Fig. 79. Needlepoint valance covers width plus side returns

board, adding the width of the board plus the returns on both end sections (see B, Fig. 79). The height of the needlepoint valance will depend on the height of the windows and the length of the drapes or curtains; 1/6 to 1/9 the length of the drapes is a good working guide for the height of the valance.

Once you have established the exact size of your valance, cut a piece of buckram and a piece of cotton flannel to those exact dimensions; baste them together and set aside. Now work your needlepoint to that size, adding one row all around. Block when finished (see page 73). Trim the excess canvas to 1½ inches on all sides and diagonally at the corners to 1 inch. Glue all cut edges and let dry.

To mount the needlepoint, place it face down on a table and lay the padded buckram over it, with the flannel in the middle. Turn the excess canvas over the padded buckram, mitering the corners (see page 77) and whipping the excess canvas to the back of the buckram, then line (see page 81). Across the top of the lining sew a strip of Velcro, and tack a corresponding piece on the valance board and end sections (see Fig. 80).

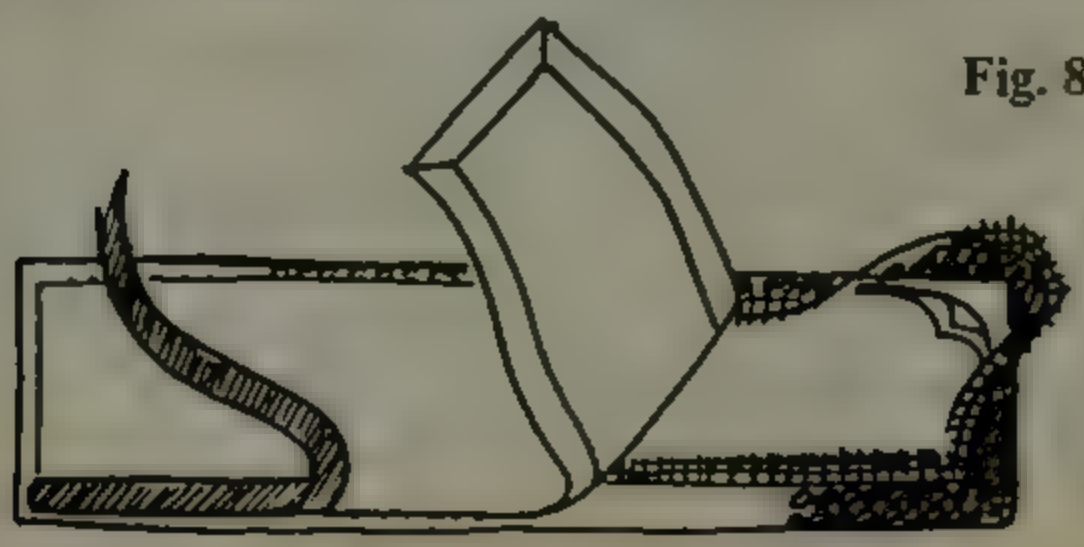


Fig. 80. Back of needlepoint valance showing padded buckram, lining, and Velcro strip

A needlepointed wastebasket worked in many stitches and colors

Wastebasket

A needlepoint wastebasket is a stunning accessory for any decor, traditional or contemporary, depending on the pattern chosen. A splash of gay flowers works well in most rooms, or consider the more tailored look of a Bargello pattern. The easiest kind of wastebasket to cover is circular, so keep in mind that the pattern will be joined and plan accordingly.

Any fairly rigid tubular container can be covered for a wastebasket, even a commercial size ice cream carton salvaged from your neighborhood ice cream parlor. Measure the height of the container, and *deduct* half an inch, then measure the circumference. Prepare your canvas on each side for a whipped edge finish (see page 61), then stitch the canvas to these dimensions (see Fig. 81).

Block the finished work carefully; you will only have the

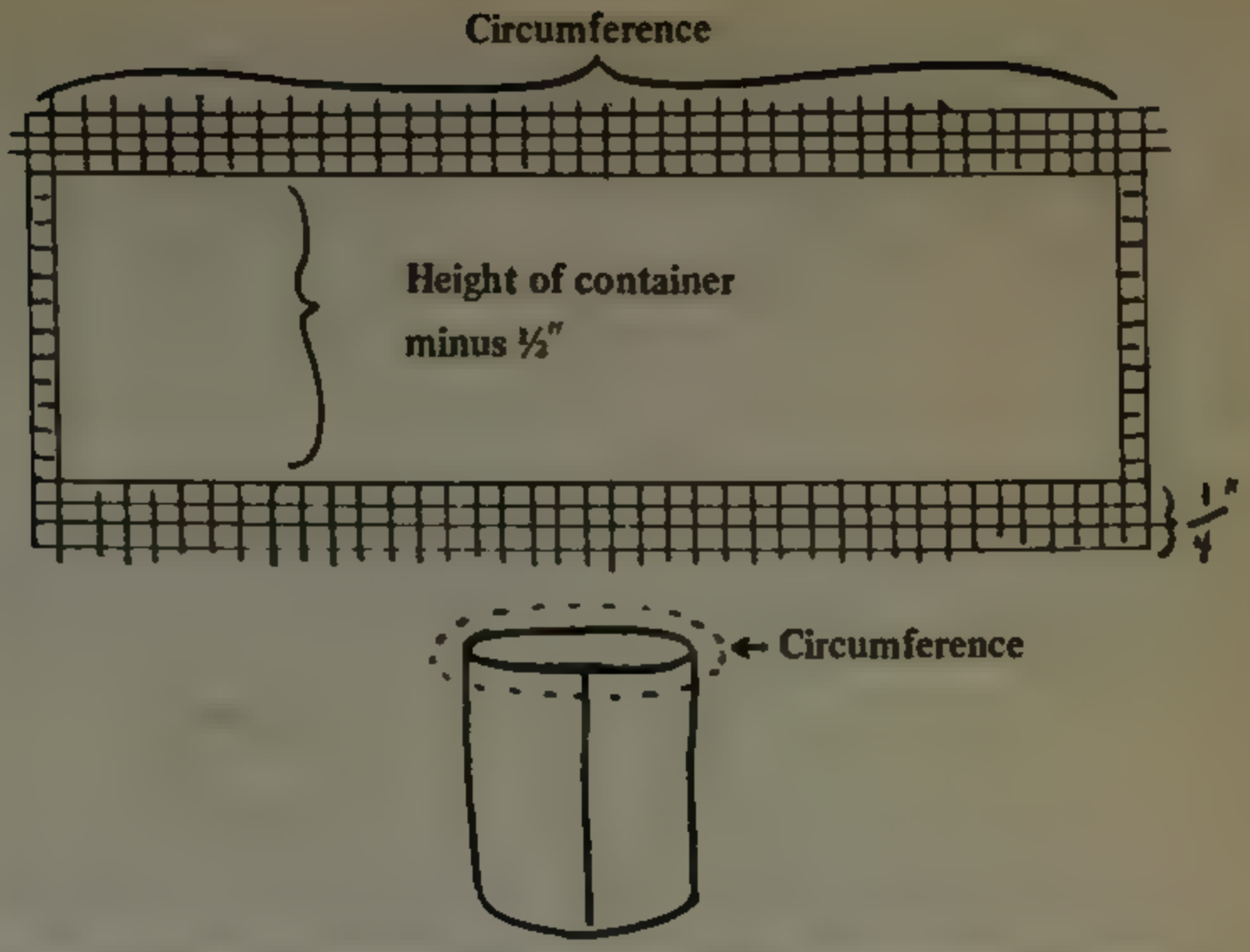


Fig. 81. How to plan the dimensions of a wastebasket, or other circular container

excess canvas on top and bottom for tacking, since the sides will have been turned and worked for a whipped edge. While still flat, trim the excess bare canvas on top and bottom to within ¼ inch of the stitched work. Glue the cut edges and let dry. Now whip the sides together (see Fig. 38), joining the bare canvas top and bottom, as well as the stitched work (see Fig. 82).

Slip the joined needlepoint over the container. Line the inside with felt and glue a wide ribbon around the top and bottom to hide the bare canvas edges (see Fig. 82).

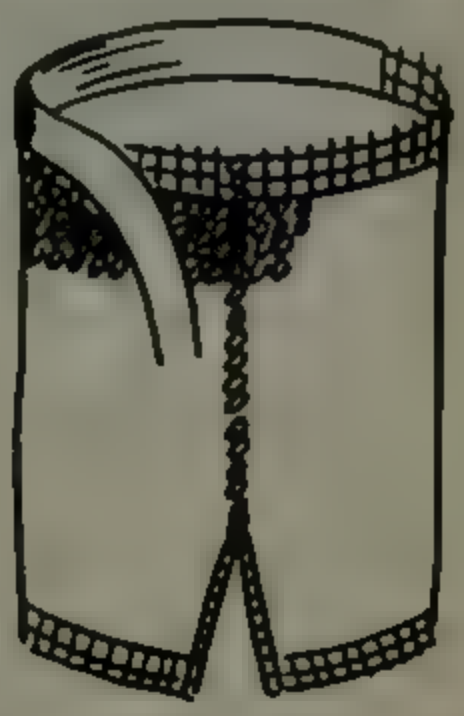


Fig. 82. Joining a cover for a wastebasket or other circular container

Pencil Holder

Dress up an executive desk with a needlepoint pencil holder. Two initials stitched vertically, skin markings, or any small-scale pattern will make an attractive design.

You can cover a tubular container of appropriate size, for instance, a soup can or large size orange juice container. Follow exactly the same procedures described for making a wastebasket (see page 134).

Cocktail Table Base

An impressive needlepoint project is a cocktail table base encircled with needlepoint and topped by a piece of heavy glass through which to admire it.

A heavy fiber packing drum, located through manufacturers or moving companies, lends itself well to covering with stitchery. For instructions on how to determine the exact dimensions for stitching, prepare the canvas and cover the drum, follow the same procedures described for making a circular wastebasket (see page 134).

Lamp Base

If you like to use stitchery in unusual ways, consider a circular lamp base sheathed in needlepoint. Use any kind of design harmonious with your room decor, picking up patterns or colors from drapes, fabrics, or even procelain.

The lamp base can best be made by covering a discarded wallpaper roller of desired size. These are cylinders of various heights and diameters that are used to print wallpaper. Locate them through a wall paper manufacturer.

For information on how to determine the exact dimensions for stitching, to prepare the canvas and make the base, follow the same procedures described for making a wastebasket (see page 134).

Napkin Rings

A set of napkin rings for the family can be a distinctive way of showing off your needlepoint and, with a different design on each ring, a colorful way to keep napkins at their proper places. Use any size mesh canvas that suits you, keeping in mind that a smaller mesh count will accommodate a more detailed design. If you plan to stitch only a different initial on each holder and

Needlepointed napkin rings make a lovely accessory for any table

time is short, use #5 penelope for a bold design quickly completed. If your designs are more intricate, choose #10, 12, 14 and even 16 mesh canvas. Whichever size canvas you choose, remember that the napkin ring is circular and that your design will join, so plan it so the abutting edges match.

A useful size for a napkin ring is a circle 6 inches in circumference and 1½ inches wide, although you can alter these dimensions to suit your taste. Prepare the canvas for a whipped edge finish (see page 61) at each end (they will later be joined to form the ring). Work the napkin ring in a strip, then block it (see page 73); you will have to block it carefully, using only the bare canvas along the two sides for tacking, since the surplus canvas at either end has been turned under and worked into the needlepoint.

Trim the bare canvas along the sides to within half an inch of the needlepoint. Glue all cut edges and let dry. Whip the bare canvas to the underside of the stitched needlepoint (see Fig. 45). Line with a grosgrain ribbon 1½ inches wide, blind stitching it all around to the back of the needlepoint but leaving the last canvas thread at each end free for joining. Now abut the ends of the needlepoint strip and whip together (see Fig. 38).

Coasters

A set of coasters makes an elegant gift, and offers an opportunity for many attractive designs a group of favorite flowers, each planted on one coaster; monograms of family members; a mix of boldly vibrant colors.

The simplest coaster to make is a 3-inch square, worked on any size mesh canvas you choose, but using the basket weave stitch to minimize any possible distortion in the finished product.

After blocking the completed work (see page 73), run a line of machine stitching around the needlepoint (see page 76). Cut the bare canvas to within half an inch of the points. Glue all cut edges and let dry. Miter the corners (see page 77) and whip the bare canvas to the back of the needlepoint.

To finish the underside, cut a piece of felt exactly to fit and blind stitch to the back of the needlepoint.

Circles, hexagons, even octagons can be made by this same method. When making these more intricately shaped coasters, run a thin line of glue around the line of machine stitching and

trim the bare canvas to within ¼ inch of the worked needlepoint before turning under and lining.

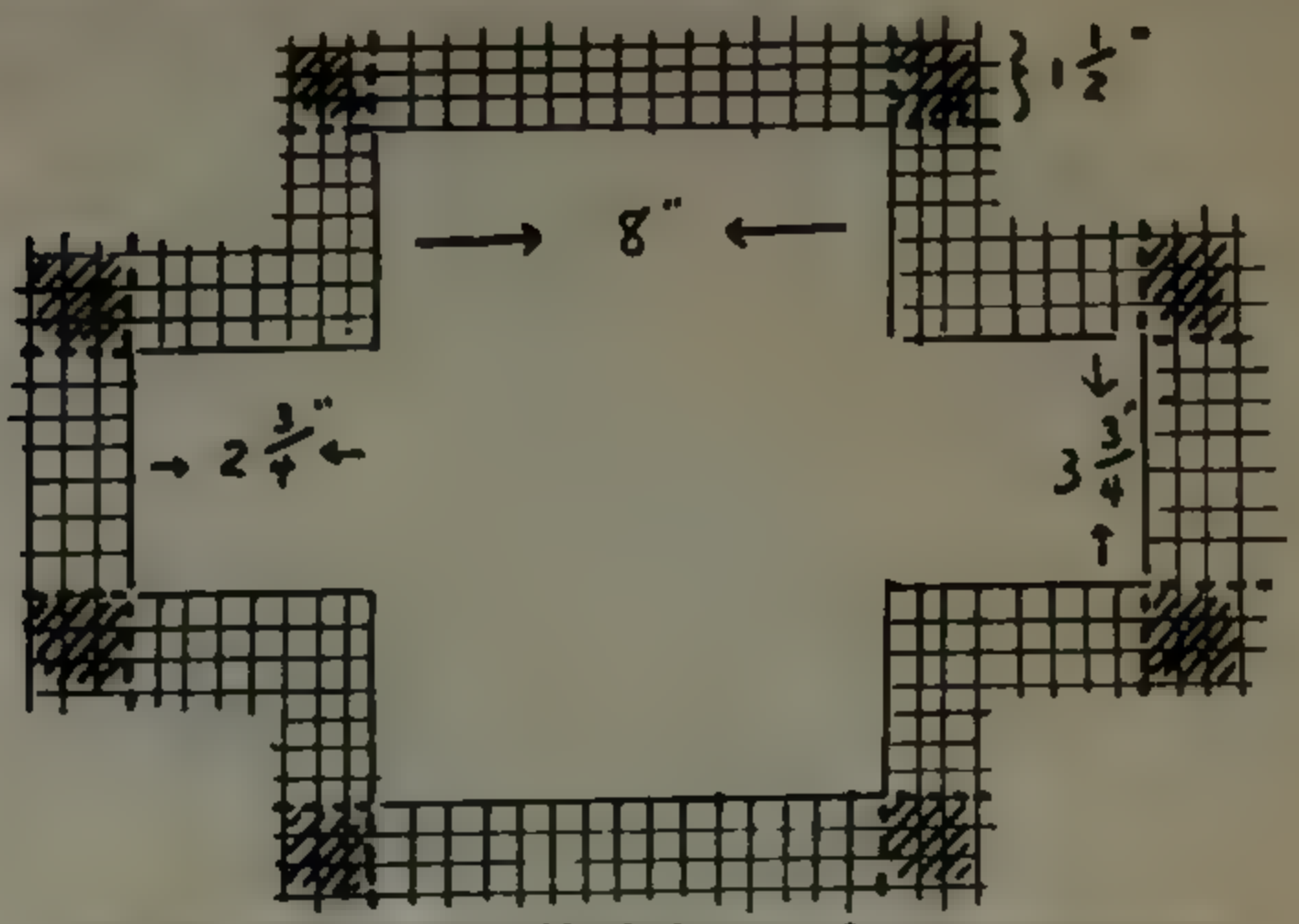


Fig. 83. Brick pattern. Shaded areas of canvas are cut out after design is stitched

Brick

Needlepoint-covered bricks make handsome doorstops used singly, or bookends, used in pairs. A pair of bookends need not have identical patterns, and are often more attractive when stitched in related, but not matching, designs. Consider a pansy and a poppy; a red and a yellow rose; a bunch of asparagus and an ear of corn; or two large initials, one on each bookend, to form a monogram. For ease in finishing the brick, use #10 or finer mesh canvas.

Use regular house bricks for this project. They usually measure approximately 8 inches by 2¾ inches by 3¾ inches, but there are enough variations in bricks to make it wise for you to pick yours out before you begin and measure it carefully for exact dimensions. On your canvas, outline the brick pattern (see Fig. 83) in indelible marker, and transfer your design. When you stitch it, work two extra rows on all sides to form a seam allowance for later joining. While the needlepoint is still flat, block it (see page 73), and run a line of machine stitching around all sides (see page 76). Trim the bare canvas along all edges of the needlepoint to within 1½ inches of the completed stitching. Cut out the corners of unworked canvas, as shown in shaded areas in Fig. 83.

Now upholster the brick by cutting the identical pattern in muslin or felt. You need not sew the four corners together; simply glue the material directly to the brick with a white glue (see page 77). Or you can use the self-adhesive felt backing which is sold in hardware and dime stores.

Make a needlepoint slipcover for the brick by sewing each of the four corner seams, right sides together, for a box corner (see page 82 and Figs. 47A and 47B). Turn the needlepoint right side out and insert the brick. If at this point you find that your

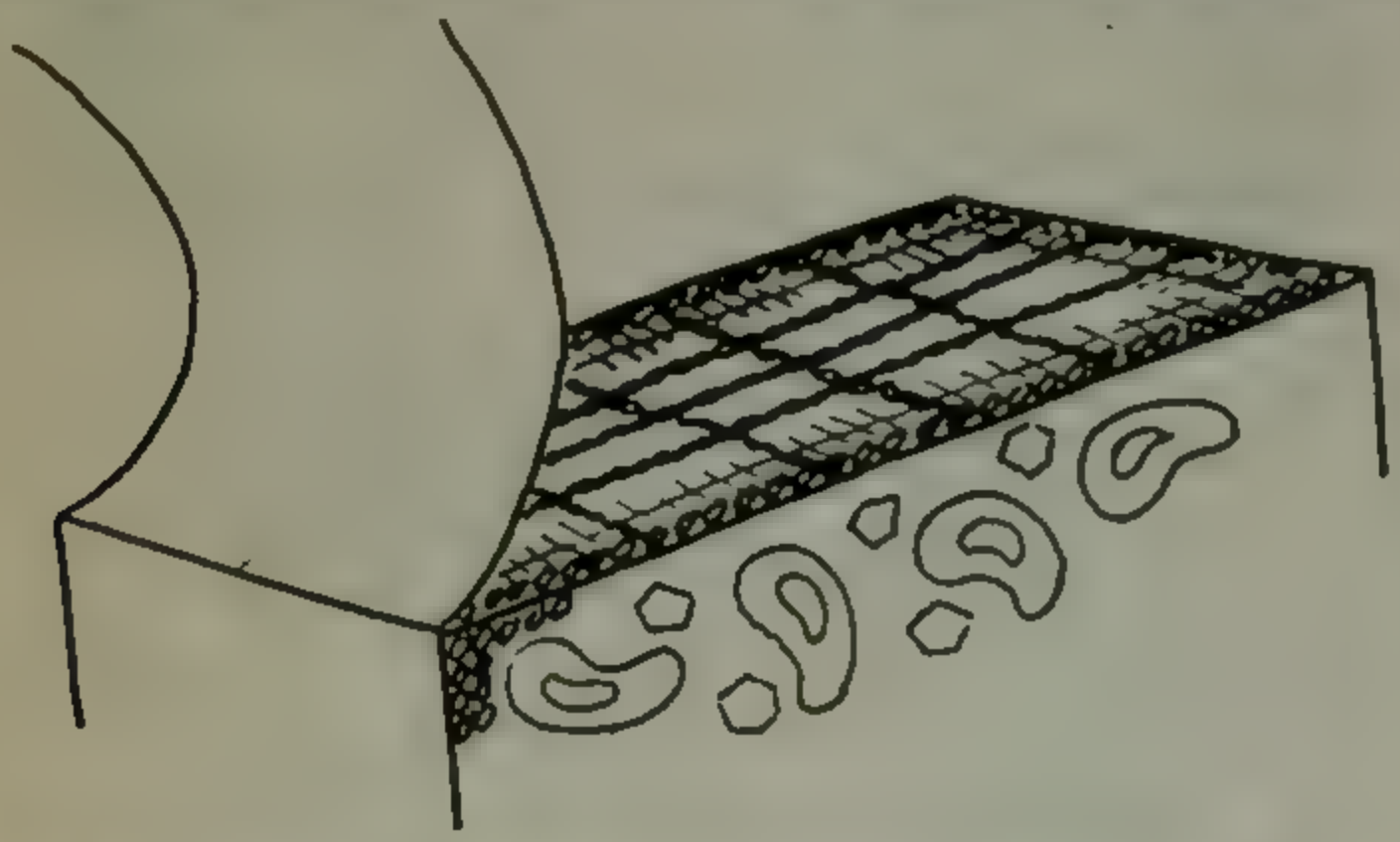


Fig. 84. Lace needlepoint across bottom of brick for snug fit

brick doesn't fit snugly in its needlepoint jacket, you can flesh out the four sides by inserting as many layers of felt, cut to size, as you need between the brick and the jacket. In addition to providing a snug fit, this will make a nicely cushioned brick.

Now turn the four flaps of canvas under at the bottom, lacing the opposite sides together with heavy carpet thread (see Fig. 84). Cut a piece of felt or suedecloth to cover the bottom and sew or glue in place.

Paperweight

If you're looking for an unusual gift, consider a needlepoint-covered cube to give as a paperweight. In addition to being a useful desk accessory, its shape lends itself to all kinds of interesting designs. For instance, duplicate the dots of a dice on each side of the cube and present to an executive. Or reproduce letters of the alphabet as on a learning block for a

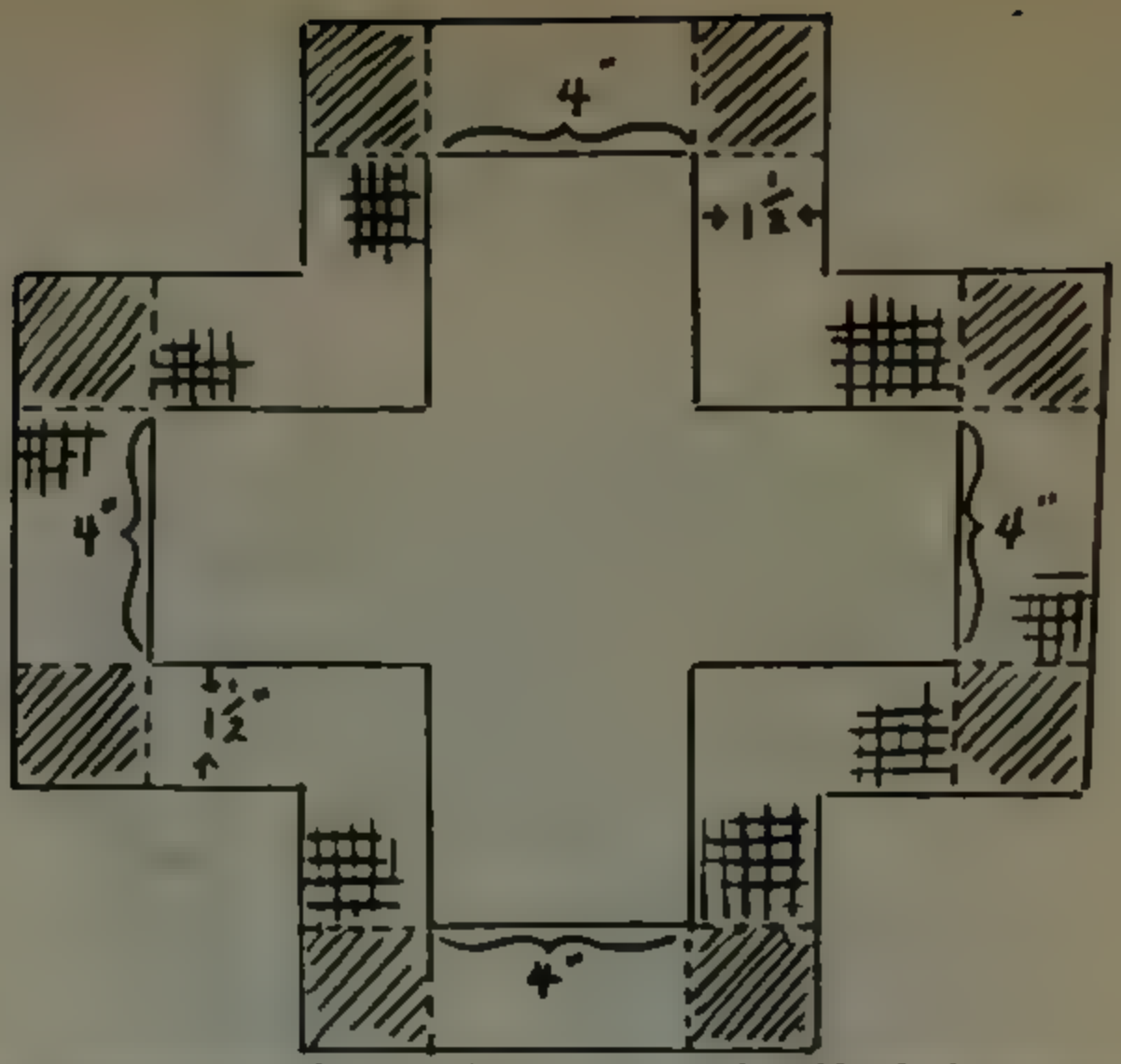


Fig. 85. Dimensions for a cube paperweight. Shaded areas in corners are cut out after stitching

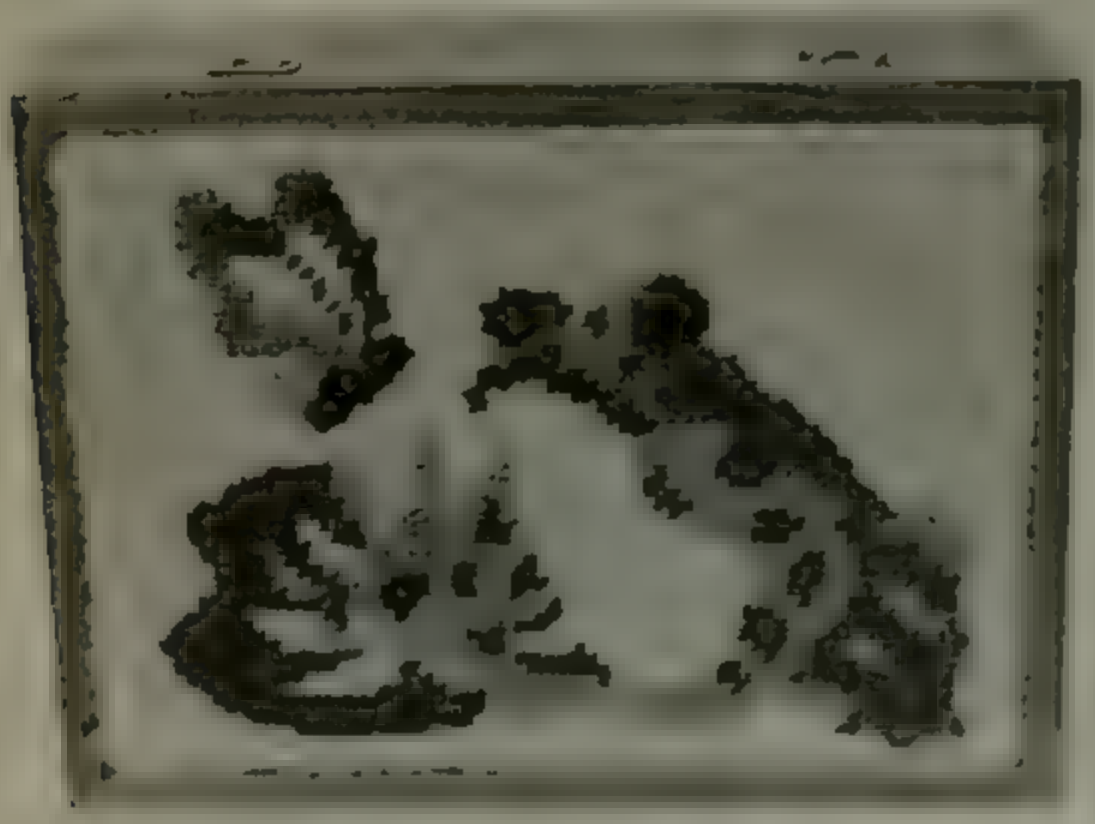
teacher. Plant five varieties of flowers on the sides and top for a gardener, or work an all-over sampler of interesting stitches for anyone who loves needlepoint.

The basic paperweight is a 4-inch cube of wood, purchased from any lumber shop. On your canvas, outline the cube pattern (Fig. 85) in indelible marker, and transfer your design. As you can see, you only work five sides of the cube; the bottom is finished in felt. When stitching, work two extra rows on all sides as a seam allowance for later joining.

While your work is still flat, block it (see page 73), and run a line of machine stitching around all sides (see page 76). Trim the bare canvas along all edges to within 1½ inches of the stitched needlepoint. Cut out the corners of unworked canvas, as shown in shaded areas in Fig. 85. Glue all cut edges and let dry.

Make a needlepoint slipcover for the wood cube by sewing each of the four corner seams together for a box corner (see page 82 and Figs. 47A and 47B). Turn the needlepoint right side out and insert the wood cube. If it doesn't fit snugly in its needlepoint cover, take up the extra slack by inserting 4-inch squares of felt in each side between the cube and the needlepoint.

Turn the four flaps of canvas under at the bottom, lacing the opposite sides together with heavy carpet thread (see Fig. 84). Mask the lacing with a square of felt cut to size, and glue it to the wood bottom with a white glue (see page 77).



A plain wooden box enhanced with needlepoint

Box Cover

Coverings for boxes of all kinds are fun to do and easy to finish with a professional look. Particularly well suited for mounting with needlepoint are boxes whose lids have a raised lip around the sides. They are usually intended to be set with tiles, but make splendid setting for needlepoint. You will find an assortment of cigarette, card, jewelry, and miscellaneous boxes of this type in many sizes at craft stores.

Outline your canvas to the exact size of the inset in the cover and, when stitched, block it (see page 73) and run a line of machine stitching around the work (see page 76). Cut the excess canvas to within 1 inch on all sides and diagonally on the corners to within half an inch. Then miter the corners (see page 77) and whip the bare canvas to the underside of the needlepoint. Set the needlepoint in the inset and glue (see page 77) to the box cover (see Fig. 86).

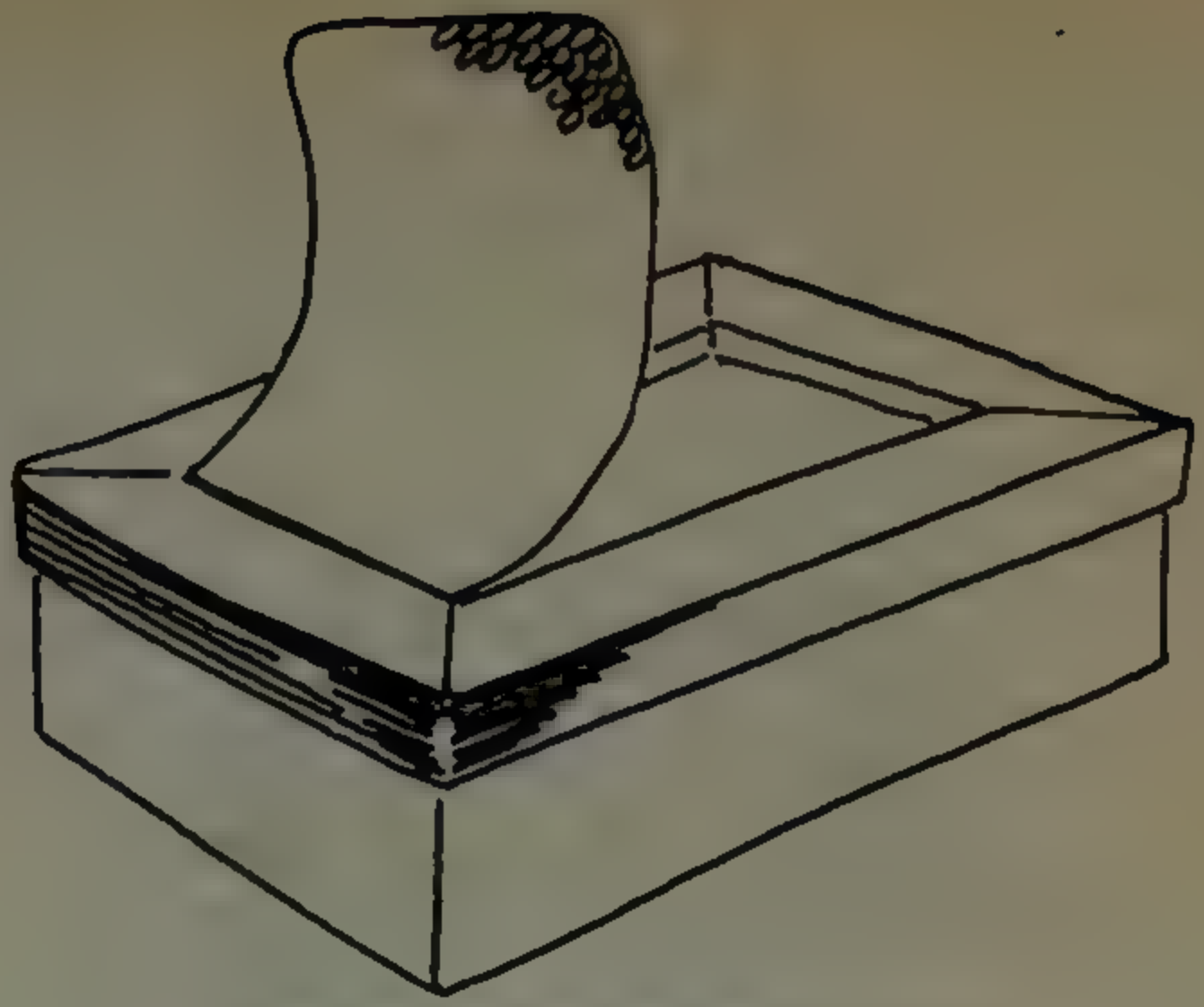


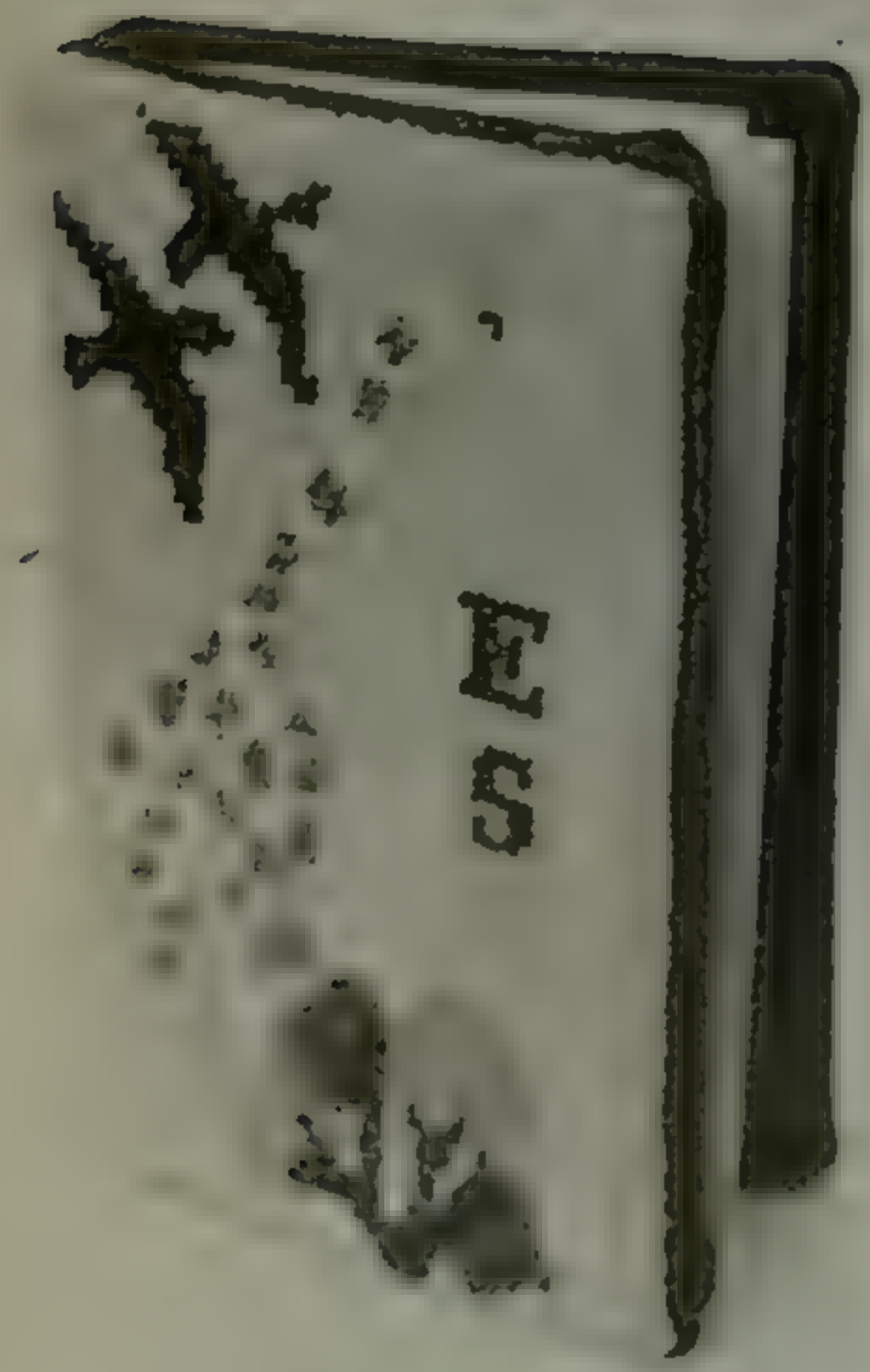
Fig. 86. Needlepoint inset for a box

If you are covering a box top without a surrounding lip, work your needlepoint to the exact dimensions of the cover and block and finish as described above. Before mounting on the box cover, trim with welting (see page 91), sewing the flat edge of the welting to the underside of the needlepoint all around. Then glue to the cover as above.

Book Cover

Books of all kinds can be covered with needlepoint—photo albums, memo pads, recipe books, telephone books, check books, bridge tallies, address books, looseleaf notebooks, even family Bibles lend themselves to this treatment. However, if you wish to incorporate leather in the binding, give it to a professional for best results.

The easiest books to finish are those whose contents slip completely out of the covers, leaving you an unobstructed area to work in. However, the same basic procedures are used to finish conventionally bound books. In either case, you'll have good results with a finer mesh canvas—#12 or finer—because coarser canvas makes a bulkier cover.



A book covered with needlepointed birds, shrubbery and a giraffe

Measure the area to be covered when the book is lying flat open, not when it is closed, then outline these exact dimensions on your canvas. After stitching and blocking (see page 73), trim the bare canvas edges to within 1 inch of the needlepoint on all sides, and trim it diagonally to within half an inch at the corners. Miter the corners (see page 77) and tack the excess canvas to the underside of the needlepoint.

Cut a piece of thin material 2 inches bigger on all sides than your needlepoint. Center your needlepoint and "frame" it in the middle of the fabric, with the right side of both the needlepoint and the fabric facing up (see Fig. 87). Blind stitch the needlepoint to the fabric.

Fig. 87. Book cover. Tack the needlepoint to thin fabric with a 2-inch border all around

Turn the needlepoint and fabric face down and open the book on the fabric, centering it so that the covers are exactly over the needlepoint. Now fold the fabric over the book cover, mitering the four corners (see page 77), and glue it to the inside of the covers (see Fig. 88). Mask the raw edges of the fabric by gluing decorative end paper or another piece of matching fabric to the inside of the cover (see Fig. 88).

If you are covering a bound book, follow the above procedure. However, before mitering the corners, mark the fabric at either side of the spine of the book and cut the fabric

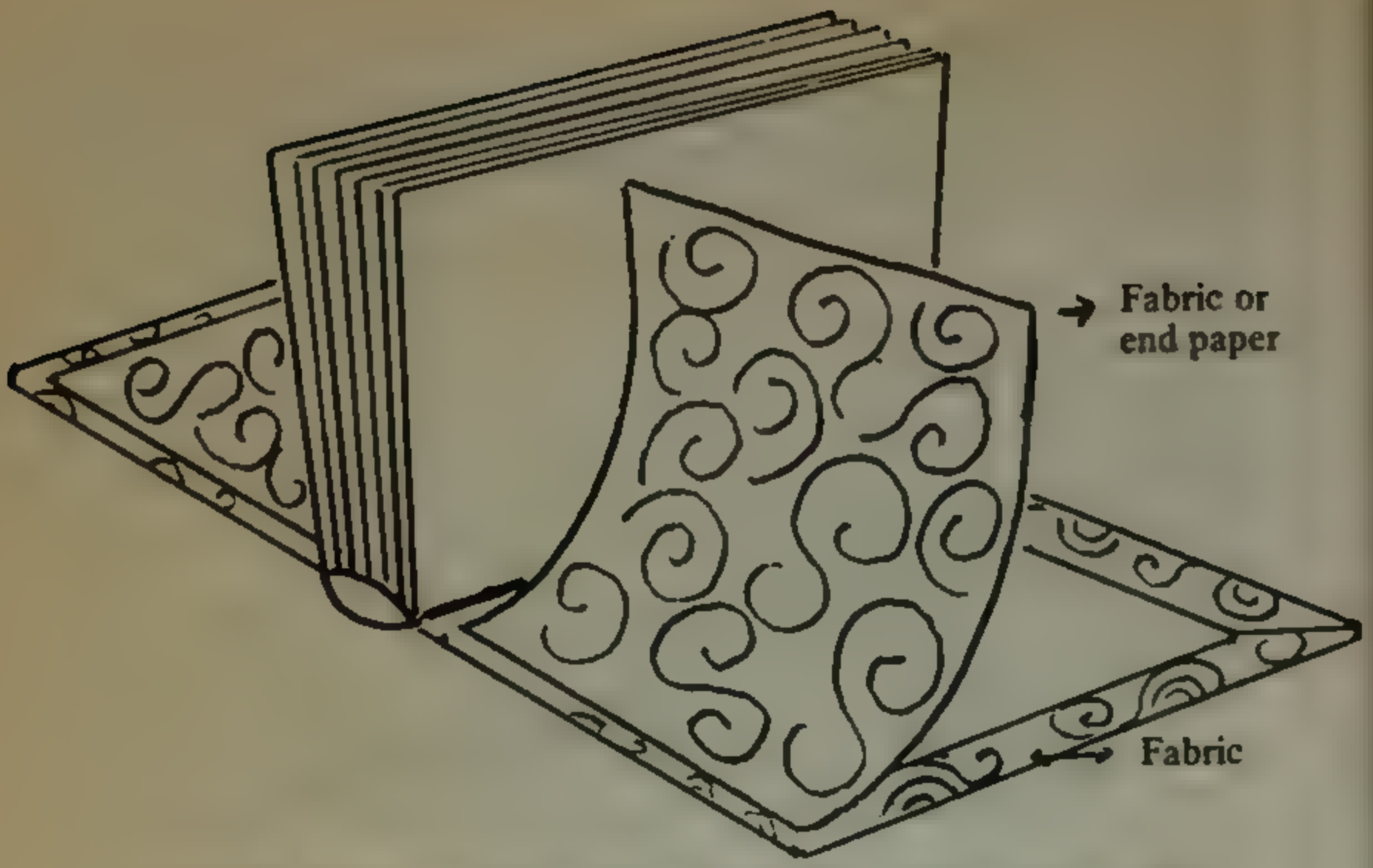


Fig. 88. Book cover. Miter fabric over the inside and cover with end paper or matching fabric

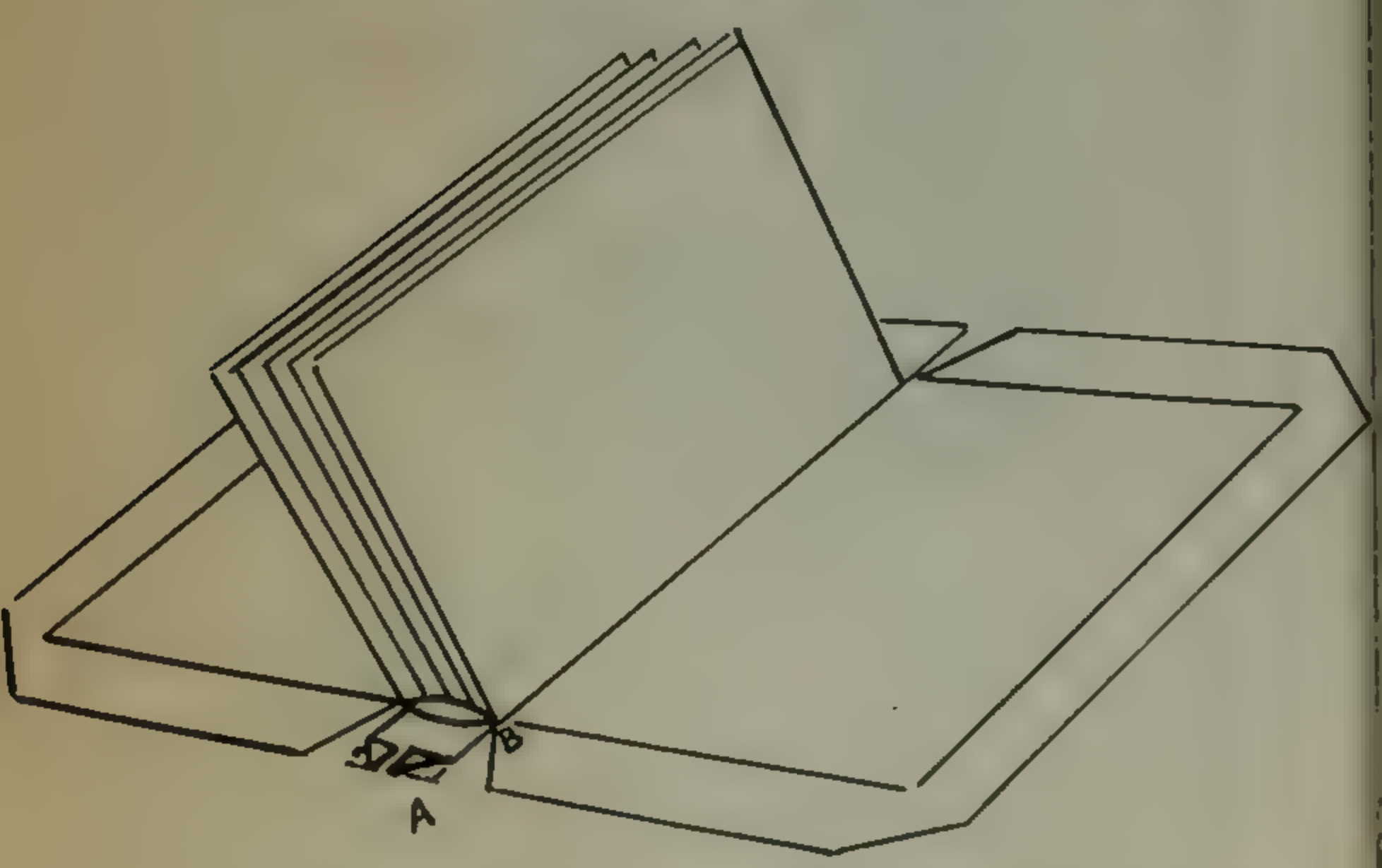


Fig. 89. Book cover. How to insert tab when covering a bound book

from its outer edge to the cover (from A to B, Fig. 89). Fold the corners of this little tab over, apply a drop of glue, and press the wedge-shaped tab into the spine of the book with a tongue depressor or flat object. Now miter and glue the fabric as described above, and finish the inside of both back and front covers with decorative end paper or matching fabric.

Typewriter Cover

Needlepoint is entering the office more frequently these days, and a stitched typewriter cover is one attractive way to enliven an executive suite. You can needlepoint the top piece alone, making the sides out of felt or other materials, or you can stitch the sides as well. For a really coordinated effect, stitch a matching pencil holder (see page 136).

A typewriter cover looks far more complicated to assemble than it really is. Most important is to get correct measurements for the specific typewriter you are covering, since sizes vary greatly. The dimensions here are for an electric portable.

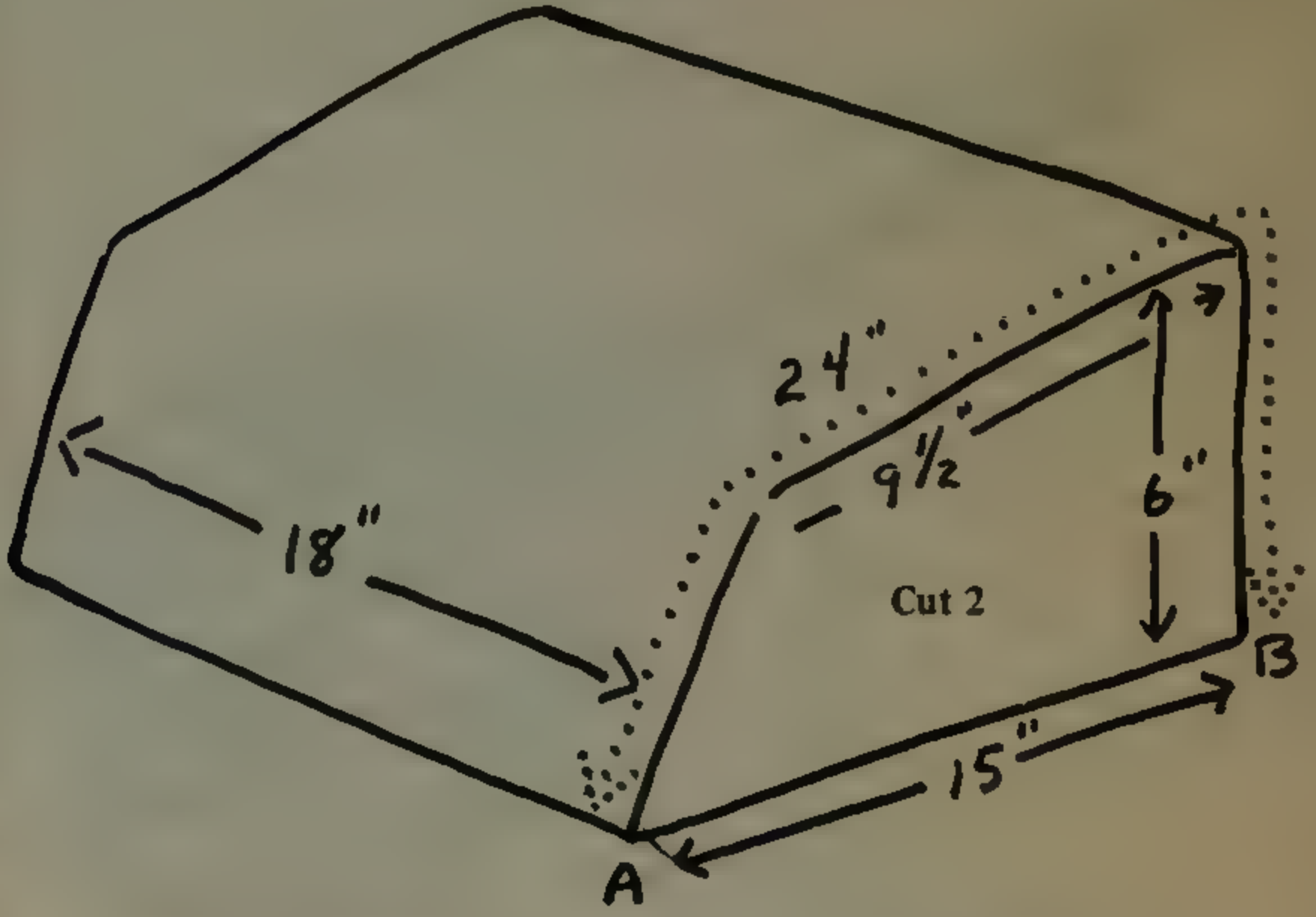
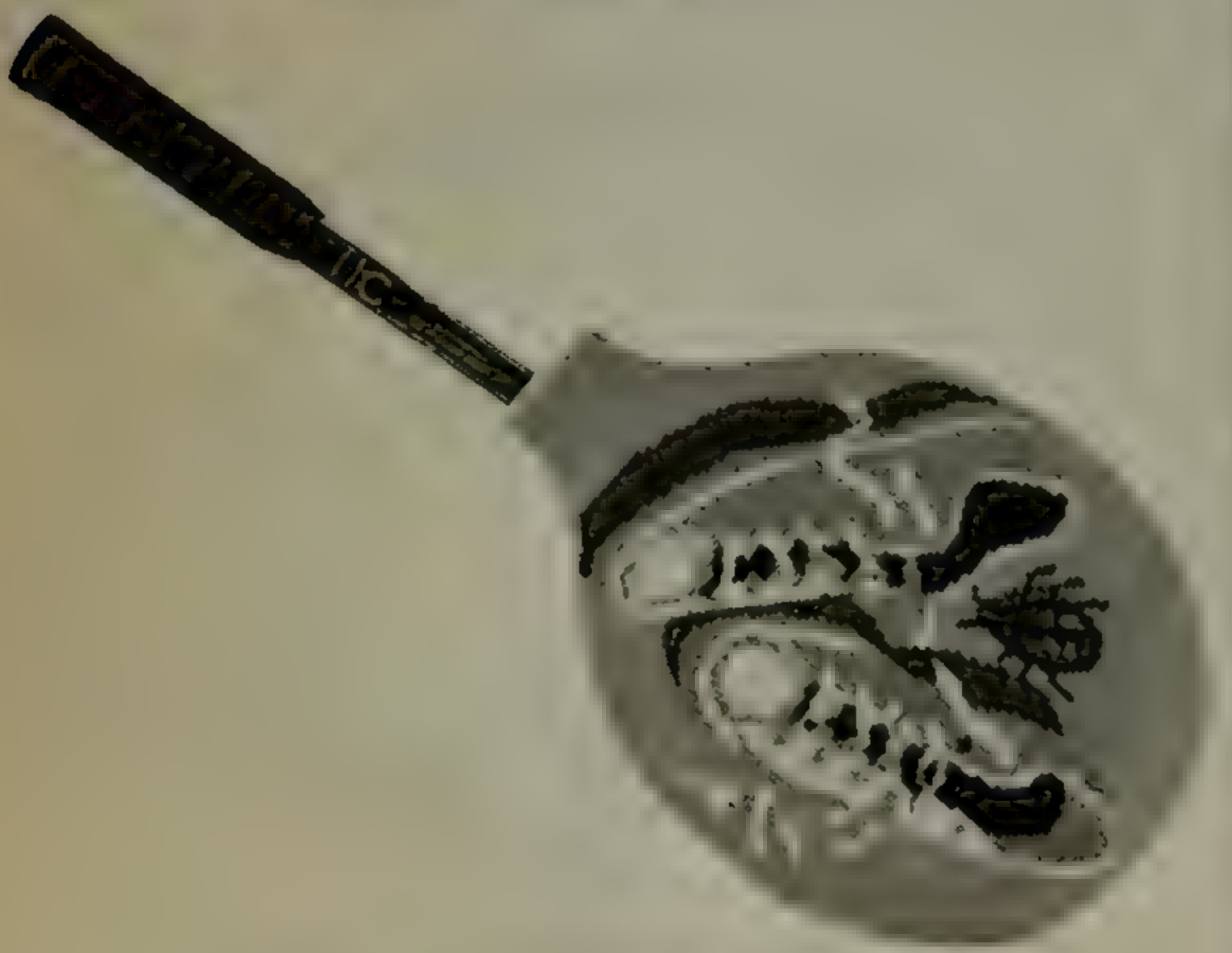


Fig. 90. Pattern for a typewriter cover (portable electric)

For the top of the cover, work your design to measure 18 inches wide and 24 inches long, plus 2 extra rows along each long side for later seaming. Outline the pattern of the side pieces (see Fig. 90) on two pieces of canvas, making sure you are working one as a right side, the other as a left side. Along the shaped edge (dotted line in Fig. 90), work 2 extra rows of stitches for later seaming. When the top and both sides are completed, block (see page 73) and run a line of machine stitching around the needlepoint (see page 76).

To join sections, sew shaped edge of a side piece (dotted line in Fig. 90) to each long edge of the top piece, with right sides of the needlepoint together, matching points A and B in Fig. 90. While needlepoint is still inside out, trim the bare canvas to within half an inch of the seams, nothing along the sharp curve, if necessary, and cut the excess canvas around the bottom to within an inch of the needlepoint. Glue all cut edges and let dry. Turn the excess canvas under around the bottom and whip to the back of the finished needlepoint.



An impressive cover for a tennis racket

Tennis Racquet Cover

Tennis racquets need to be covered anyway, so why not in needlepoint? Many stitching tennis buffs have answered this question affirmatively, accounting for the great popularity of the needlepoint racquet cover. Using any size mesh canvas you prefer (#5 mesh will get you out to the courts faster), measure the head of your racquet for size, adding 1 inch in width and length. Or design your cover to the dimensions in Fig. 91.

Racquet covers lend themselves to almost any kind of design—a central motif, all-over floral or paisley, a clean monogram on a striped background for a young Davis Cupper, or LOVE stitched in Art Nouveau lettering, recording your feeling for the game rather than your score.

Work the needlepoint 2 extra rows all around for later seaming. Block the finished piece (see page 73) and run a line of

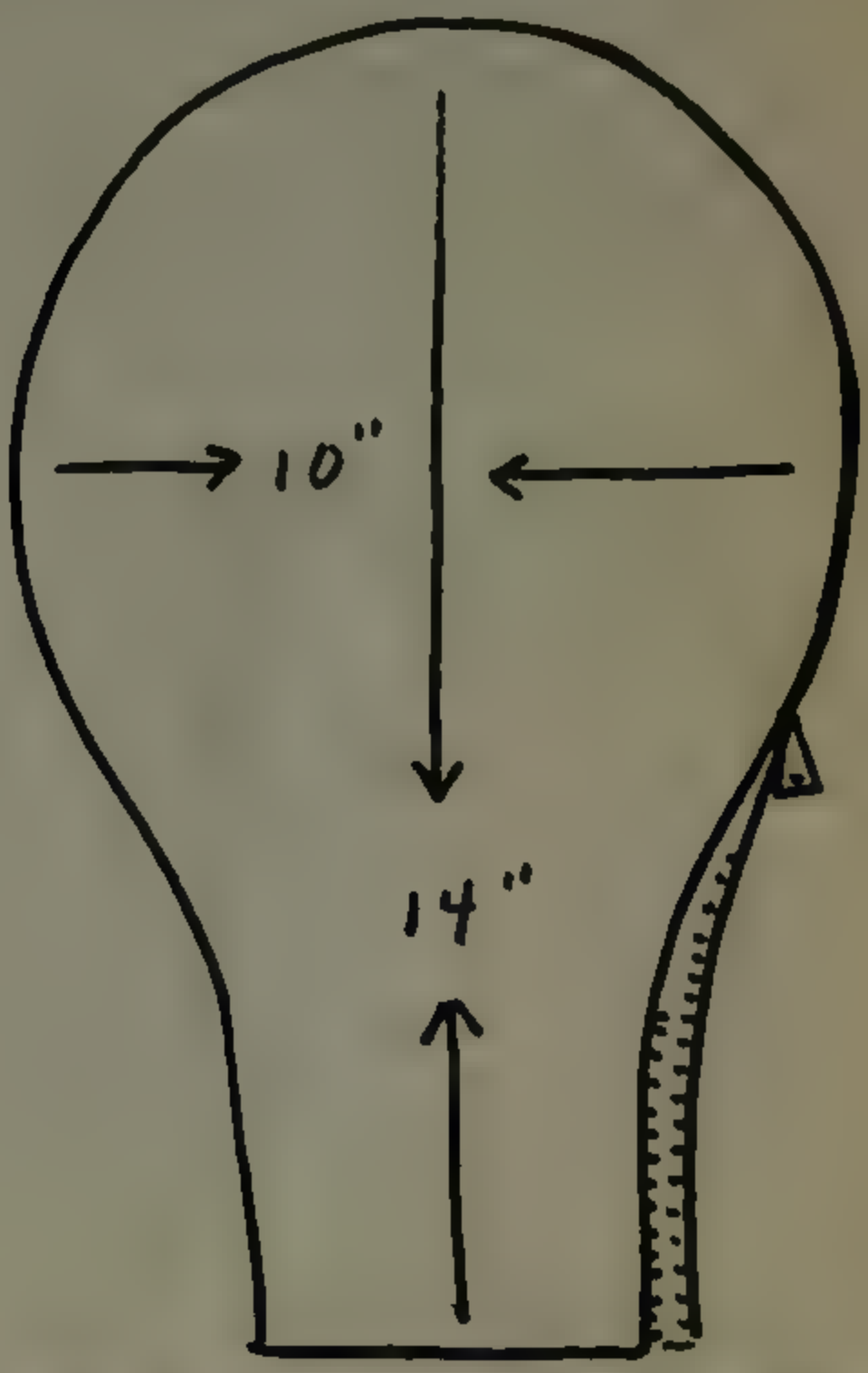


Fig. 91. Pattern for a tennis raquet cover

machine stitching all around (see page 76). Cut a piece backing material—duck or canvas works well—adding 1 inch all around. Baste the needlepoint to the backing material, right sides together, inserting a 10-inch zipper along one side. Then stitch, making sure your seam is in the middle of the seam allowance. Turn under the bottom edge, or neck, of the cover on both front and back and hem. Trim the extra canvas and backing to within half an inch of the seam line, notching or tucking the excess unworked canvas wherever necessary. Glue all cut edges and let dry before turning inside out.

Christmas Stocking

What could be more delightfully unexpected than to celebrate the holiday season with a needlepoint Christmas stocking? Stitch one for every youngster you know, sprinkling them with candy canes, Christmas trees, stars, and snow flakes. Use #15 or #10 canvas for quick results.

Using the dimensions in Fig. 92 (or make your own stocking even bigger), mark the outline on your canvas. Across the top of the stocking prepare the surplus canvas for working a finished edge (see page 59). Stitch the canvas, then block it (see page 73) and run a line of machine stitching around the needlepoint (see page 76).

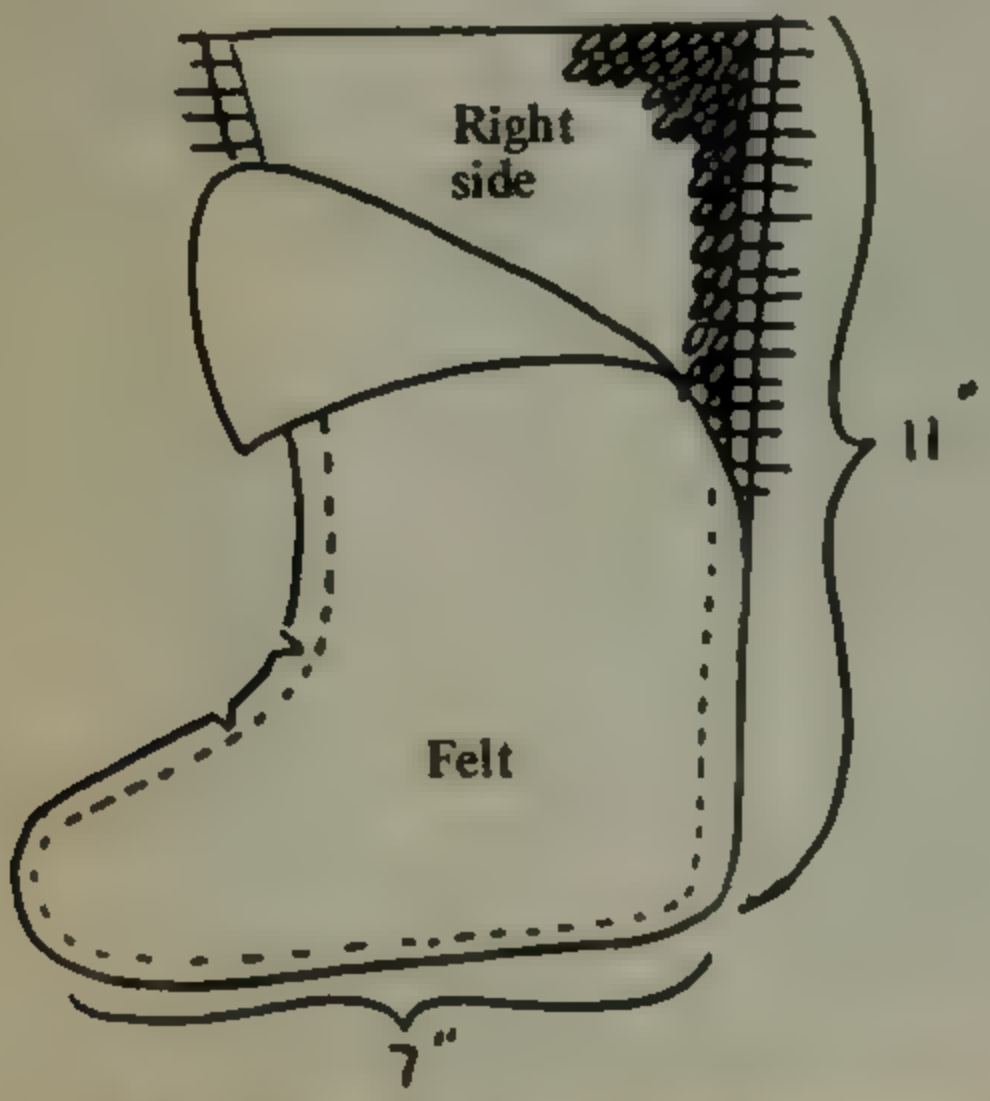


Fig. 92. Pattern for a Christmas stocking

Cut a piece of red or green felt the same size as your pattern, adding 1 inch all around for a seam allowance, except at the top edge which should be flush with the needlepoint. With the right side of the needlepoint facing up, lay the felt on the sticking. Baste, then machine stitch around the sides and foot of the stocking, leaving the top edge open. Trim the canvas and the felt to within half an inch of the stitched needlepoint along the sides and foot, notching any sharp curves (you will probably need one at the front ankle). Glue all cut edges and turn inside out. Cut a strip of felt 8 inches long and 1 inch wide, fold it in half crosswise, and stitch it to the stocking for hanging.

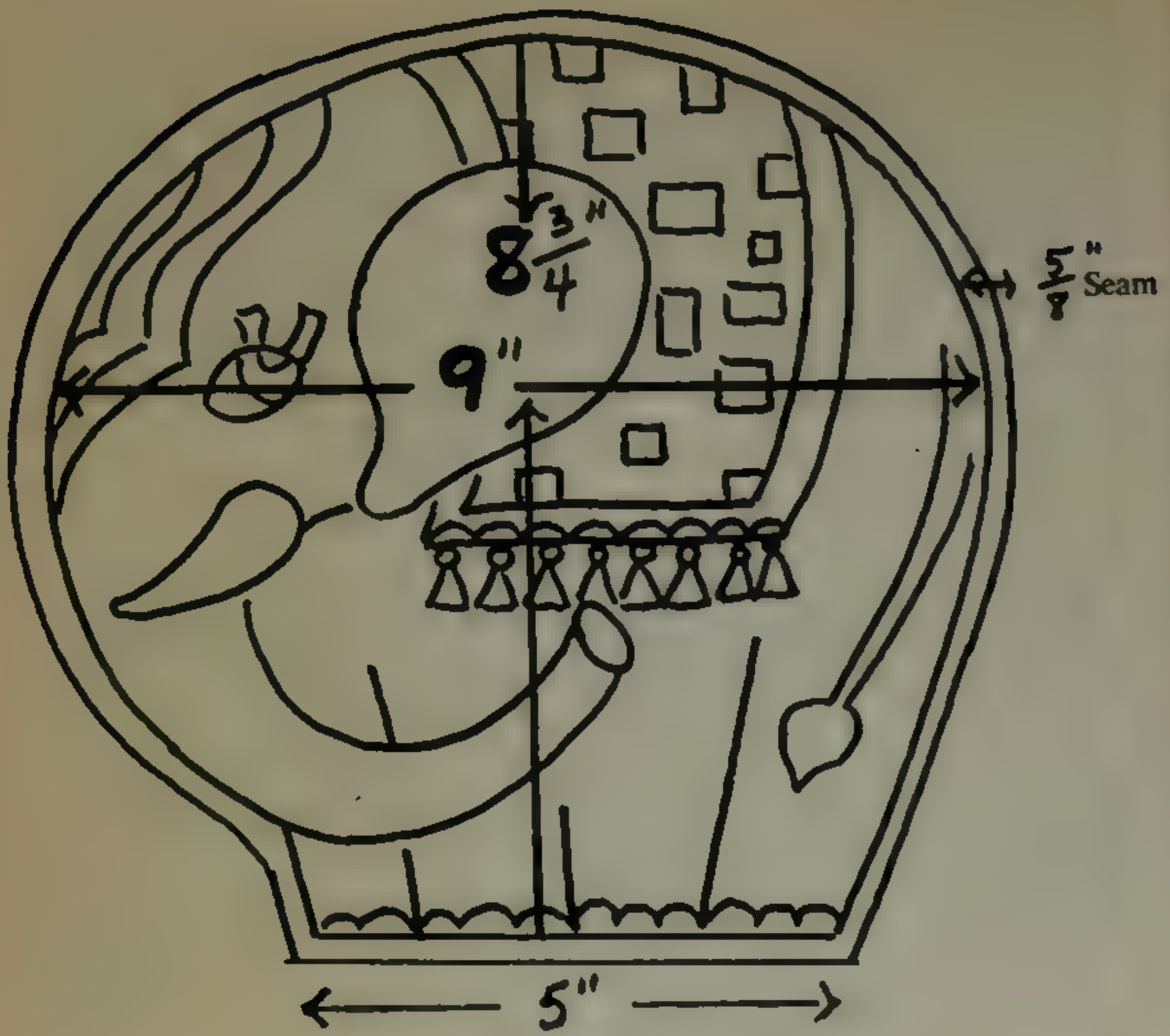
Toy Elephant

One of the most charming and unusual things to make out of needlepoint is a toy. Animals are particularly delightful–a plump duck with webbed feet caught under him, a chesty hoot owl resting on a branch, or a dazzling circus elephant like the one on these pages. You can shape your animal in any way, including protruding ears, for instance, but assembling and stuffing it will be easier if the contours gently slope without any sharp points. The only requirement in design is that you plan the base flat and wide enough to support the toy.

Using the dimensions in Fig. 93 (or modify the contours to the shape of another animal), mark the outline of the three pieces on your canvas. The base can be made of felt if you prefer. Work the needlepoint to the exact size, then block it (see page 73). Except for the base (dotted lines B to D, Fig. 94), trim the bare canvas all around as close as you can to the needlepoint. Trim the bottom of the body pieces and the circular base section to within half an inch of the needlepoint. Immediately glue all cut edges and let dry. On the bottom of the body pieces (B to D, Fig. 94), turn the excess canvas under and hem to the inside.

With wrong sides of the needlepoint together, whip the sides of the body from A to B and from C to D in Fig. 94, leaving the top open for later stuffing. Make loose whipping stitches which will lie flat between the two sides when the toy is stuffed. Use your needlepoint yarn for whipping the seam, changing colors to follow the pattern, so the join will be as invisible as possible.

To weight the base of the toy, fill a small muslin bag with dry beans, metal pellets, drapery weights, or even marbles. (Such



Cut two

Base

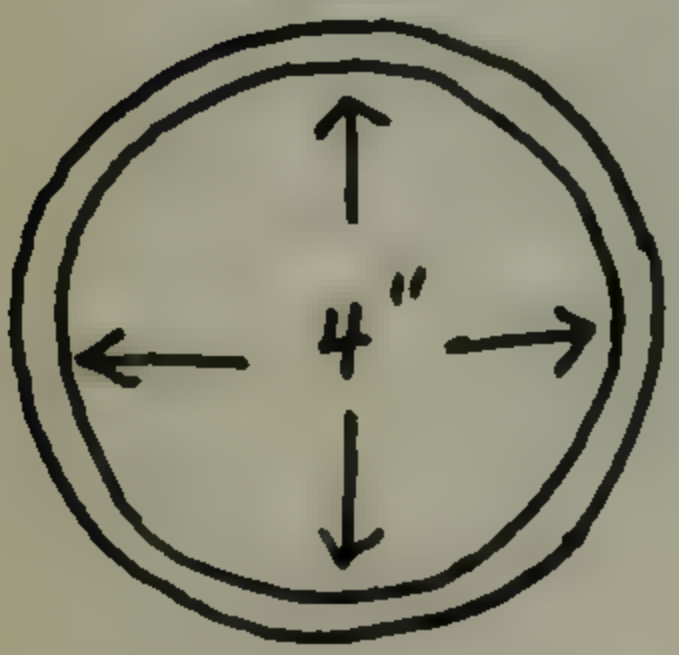


Fig. 93. Pattern and design for a toy elephant

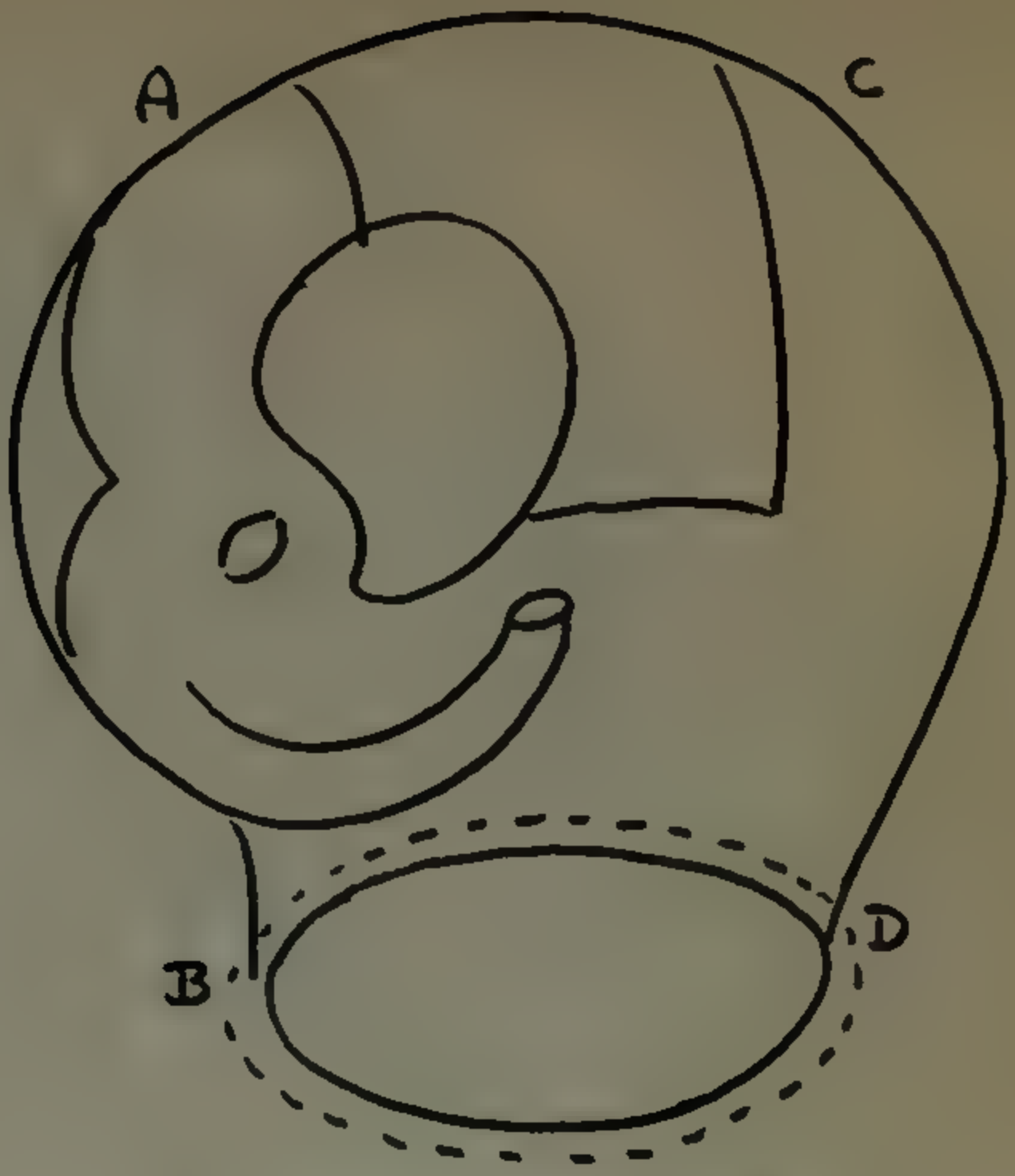


Fig. 94. How to assemble toy elephant

bags are used to store jacks, mail film, etc., or make one from scrap fabric.) Secure the opening of the bag tightly, then whip it to the middle of the wrong side of the base.

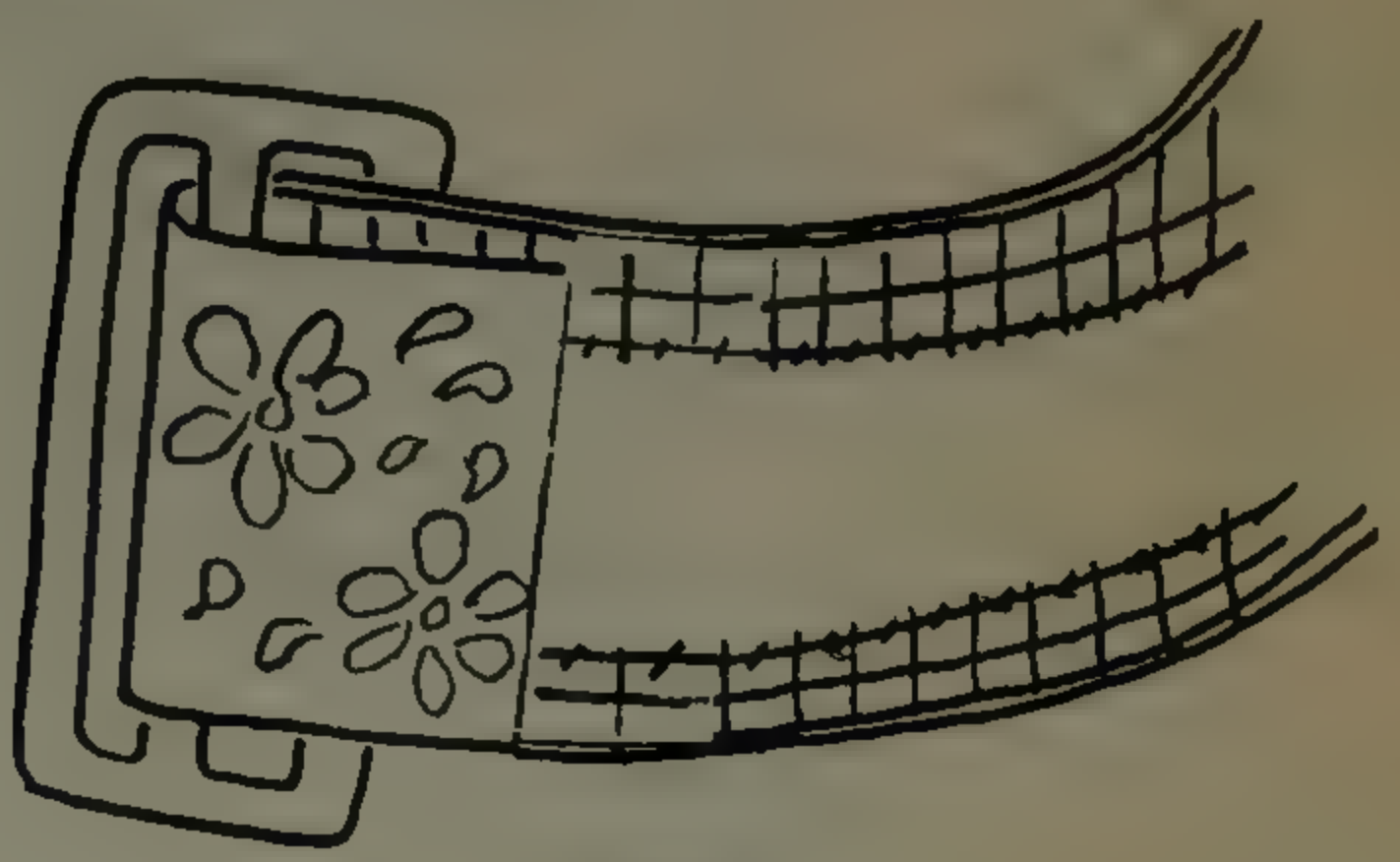
With the right side of the base section facing down, insert it through the top opening and fit it to the bottom of the body (B to D, Fig. 94). Pin it carefully, then whip the sections together from the outside, top stitching around the base. Any excess canvas or needlepoint inside the base may be left untrimmed.

A needlepoint elephant makes a terrific gift for any youngster

Stuff the toy through the top opening (A to C, Fig. 94), filling it with kapok, dacron, polyester fiber fill, pieces of foam rubber, or even cut pieces of old nylon stocking. Close the top opening in the same manner as the rest of the body.

Belts

Needlepoint belts are particularly effective for displaying an attractive design, especially when the belt is made 3 inches wide. For minimal padding on the inside, work it on penelope canvas in the half cross stitch (see page 23). The length of the belt depends, of course, on the size of the waist involved, and also on the type of closure desired, so before planning your design and transferring it to canvas, you must also decide how you want to finish the belt.



Back

Fig. 95. Mounting a single buckle belt

For a single buckle closing (see Fig. 95), add 6 inches to the waist size. For a two-piece buckle (see Fig. 96), deduct from the waist measurement the total width of the buckle from A to B, but add 2 inches for turning back to secure at C and D. For a hidden hook-and-eye closing (see Fig. 97), work the needlepoint to exact waist measurement. For a yarn tie (see Fig. 98), work the needlepoint an inch or two smaller than the waist size.

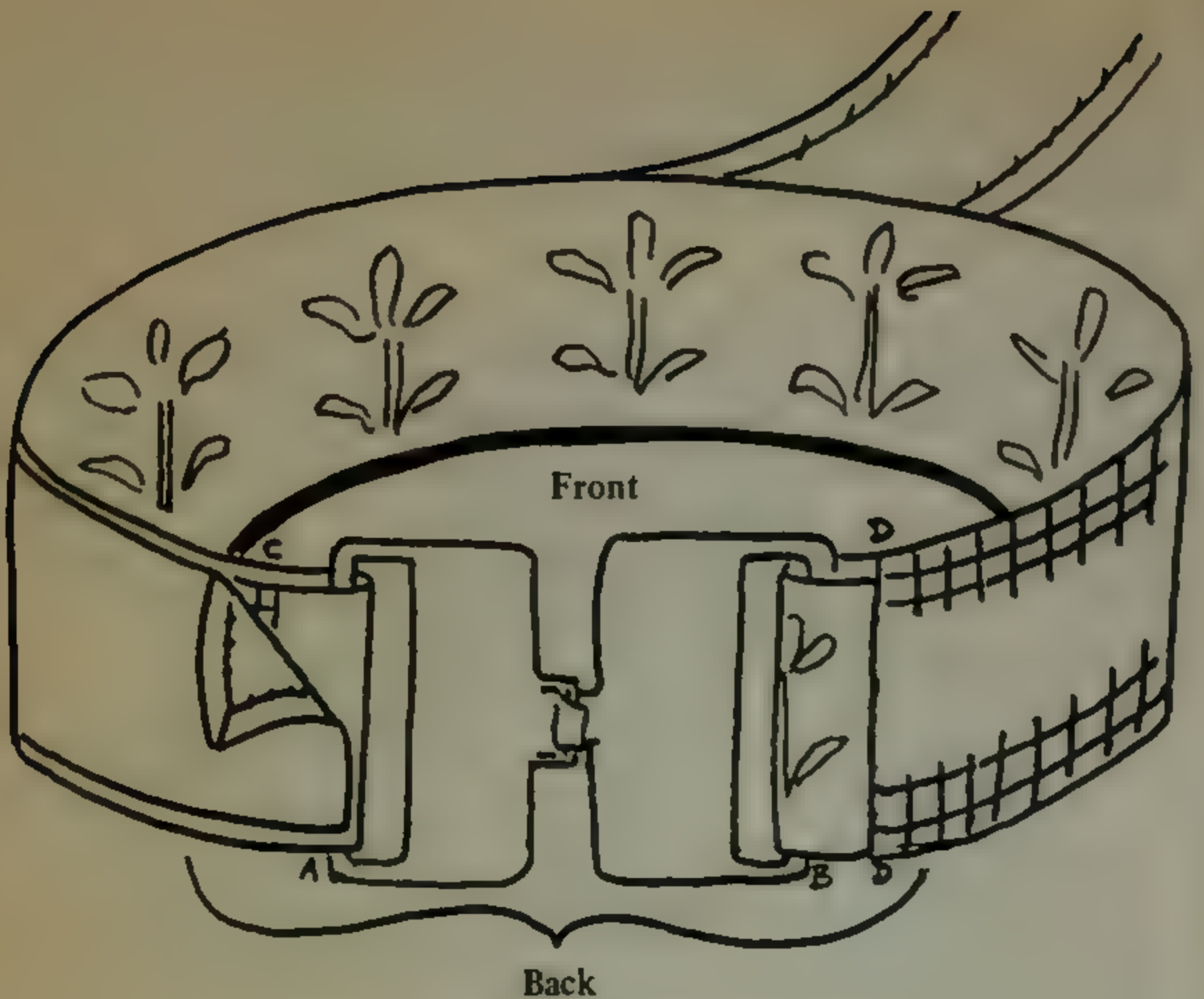


Fig. 96. Mounting a double buckle belt

After working the belt to the proper length, block it (see page 73) and run a line of machine stitching around the worked portion (see page 76). Then cut the bare canvas to within a half inch of the worked canvas on all sides and miter the corners (see page 77). Whip the bare canvas edges to the back of the needlepoint (see page 77).

If you are using a one- or two-piece buckle, attach the finished needlepoint to the buckle with a one-inch overlap and whip the end of the belt to the back, enclosing the buckle (see Figs. 95 and 96). Then line. For a yarn, leather, or string-type closing, attach to back of needlepoint before lining and let hang loose for tying. For closing with a hook-and-eye, line first and anchor them in the lining (see Fig. 97).

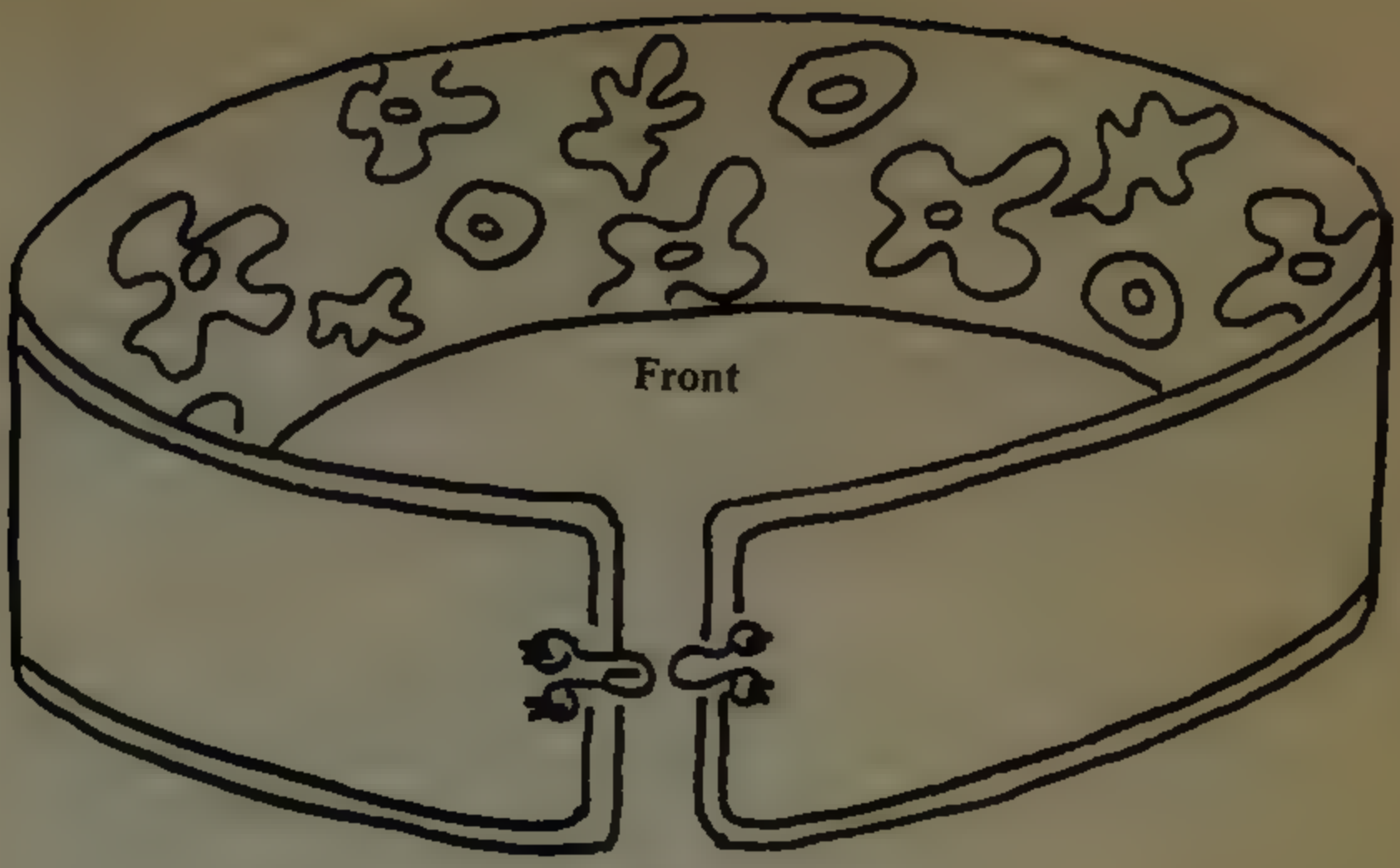


Fig. 97. Mounting a belt with hook-and-eye closing

Whatever type of closing the belt will have, line it with a non-skid material like velvet or suedecloth, particularly if you are using a single buckle which is only held in place by the bulk of the needlepoint and the texture of the lining.

Choker

You can catch the contemporary look of high fashion in a needlepoint neck choker. For maximum flexibility and comfort, use #10 penelope canvas and work it in the half cross stitch (see page 23) which has very thin padding on the underside. If your design is fairly intricate, separate the double canvas threads and work the design portions in what would actually be #20 mesh canvas (see page 69). Or choose #14 or #16 mono canvas to accommodate a fairly intricate design in a relatively small area. (Remember that you cannot use the half cross stitch on mono canvas; you will have to work the continental, basket weave or another stitch, all of which have slight thicker padding.)

Plan your design in a long thin rectangle, 12 inches long and about 1 inch wide. Mark the outline on your canvas, and

prepare the canvas at each end for a finished edge (see page 59). Stitch the canvas, then block it (see page 73). Trim the bare canvas along the sides to within half an inch of the needlepoint. Glue all cut edges (see page 77) and let dry. Tack the bare canvas borders to the back of the worked needlepoint (see Fig. 45).

Center the needlepoint on a 30-inch length of grosgrain ribbon the width of the choker. Blind stitch the ribbon to the canvas in the back, leaving the ends loose for tying.

Follow the same procedure for making a dog collar.

Headband

With fashionable hair styles getting longer, there's more reason than ever to stitch a needlepoint headband. To show off as much design as possible in its relatively small area, use canvas that has 12, 14, or even 16 mesh to the inch. These finer meshes will also be less bulky and more comfortable to wear then bands made of coarser canvas.

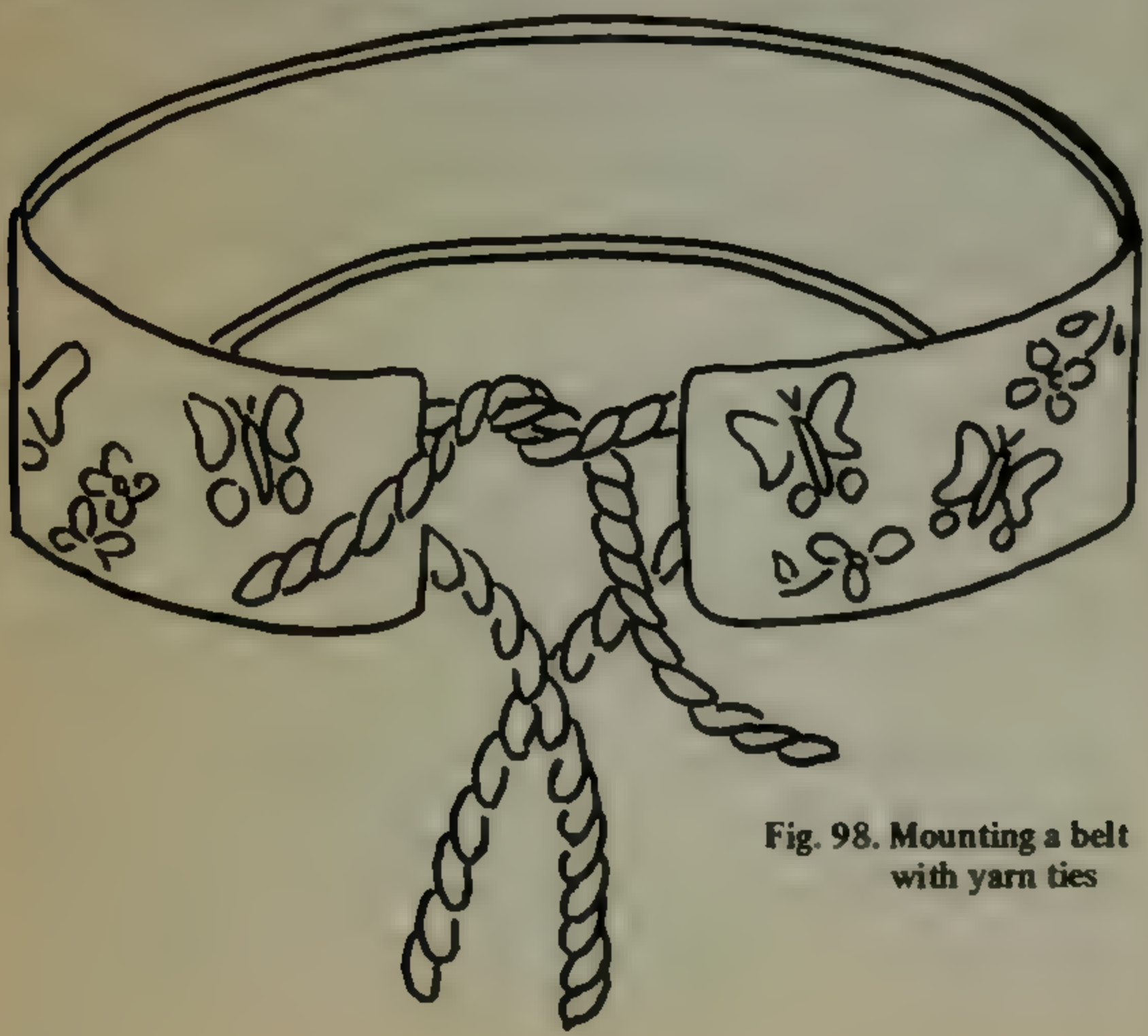


Fig. 98. Mounting a belt with yarn ties

Headbands are usually between 1 and 2½ inches wide, and are about 16 inches long (not including the elastic). If you make a wide headband, taper the last two inches at each end.

Block the finishes piece (see page 73). Trim the bare canvas to within a half inch of the worked canvas on all sides, then diagonally cut the corners to within half an inch of the points. Glue the cut edges and let dry. Miter the corners (see page 77) and anchor the bare canvas to the back of the finished needlepoint.

Line the headband with ribbon of the proper width, blind stitching it to the back of the needlepoint. Finally, connect the two ends with a 4-inch strip of elastic.

Eyeglass Cases

A needlepoint eyeglass case is a lovely gift for a friend or a wonderful way to enjoy your own stitching. Although eyeglasses come in a variety of sizes, a case measuring 3 by 6 inches will fit most of them. You can stitch just the face of the case and mount it on felt, or you can needlepoint the entire case—that is, both the front and back.

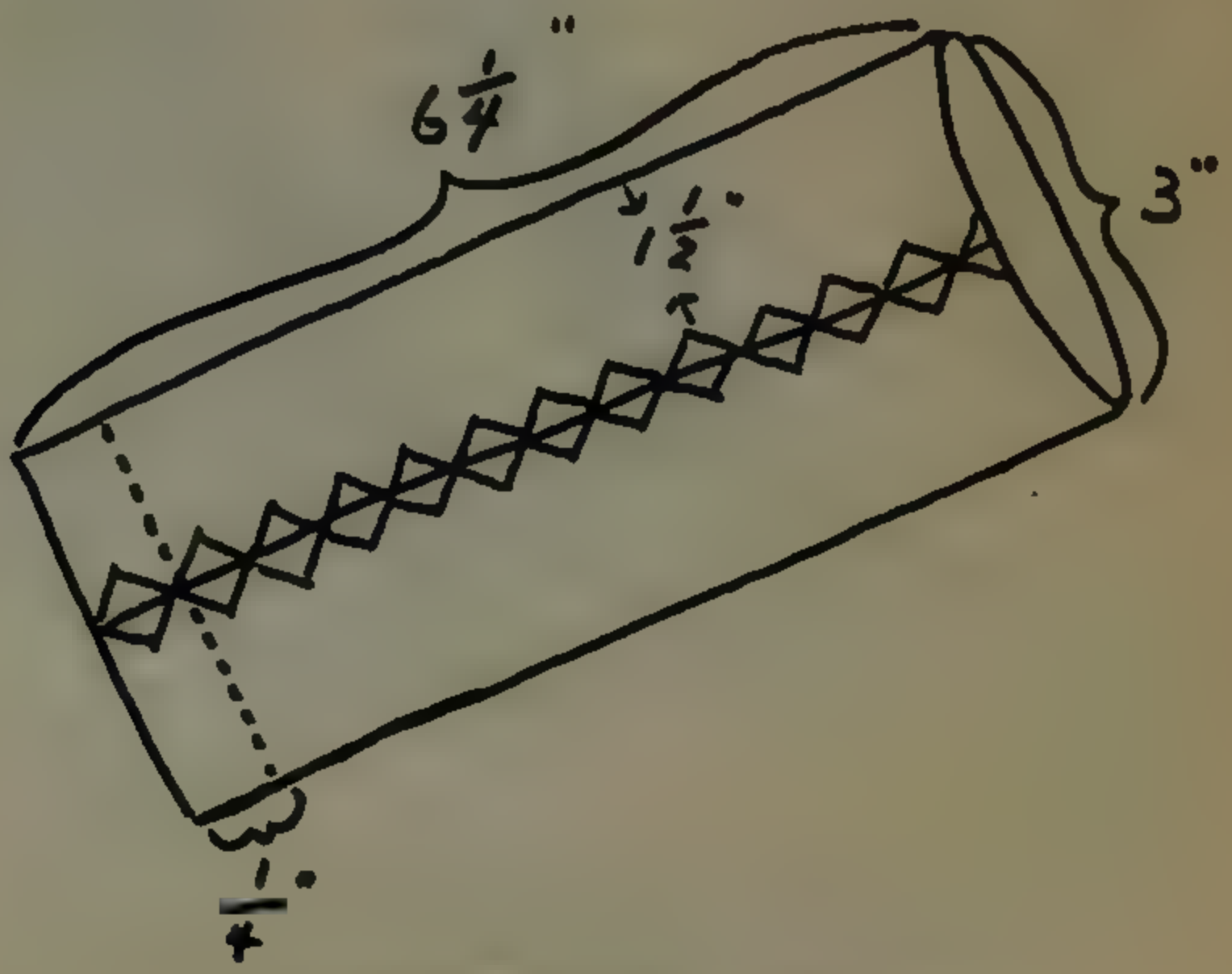


Fig. 99. Felt pocket for eyeglass case

Felt-mounted case. Work your canvas so that it measures exactly 3 by 6 inches. Block the finished piece (see page 73) and run a line of machine stitching around the edges (see page 76). Trim the bare canvas to within a half inch on all sides, then diagonally cut the corners to within half an inch of the points. Glue the cut edges (see page 77), and let dry. Whip the bare canvas to the back of the needlepoint and miter the corners (see page 77).

Cut a piece of felt 6 by 6¼ inches. Abut the two longer sides and, using a large cross stitch, lace them together (see Fig. 99). Double the felt, centering the joint. Seam one end of this felt "pocket" ¼ inch from the edge. Turn inside out and mount the needlepoint on the felt, covering the side with the seam (see Fig. 100). Blind stitch in place.

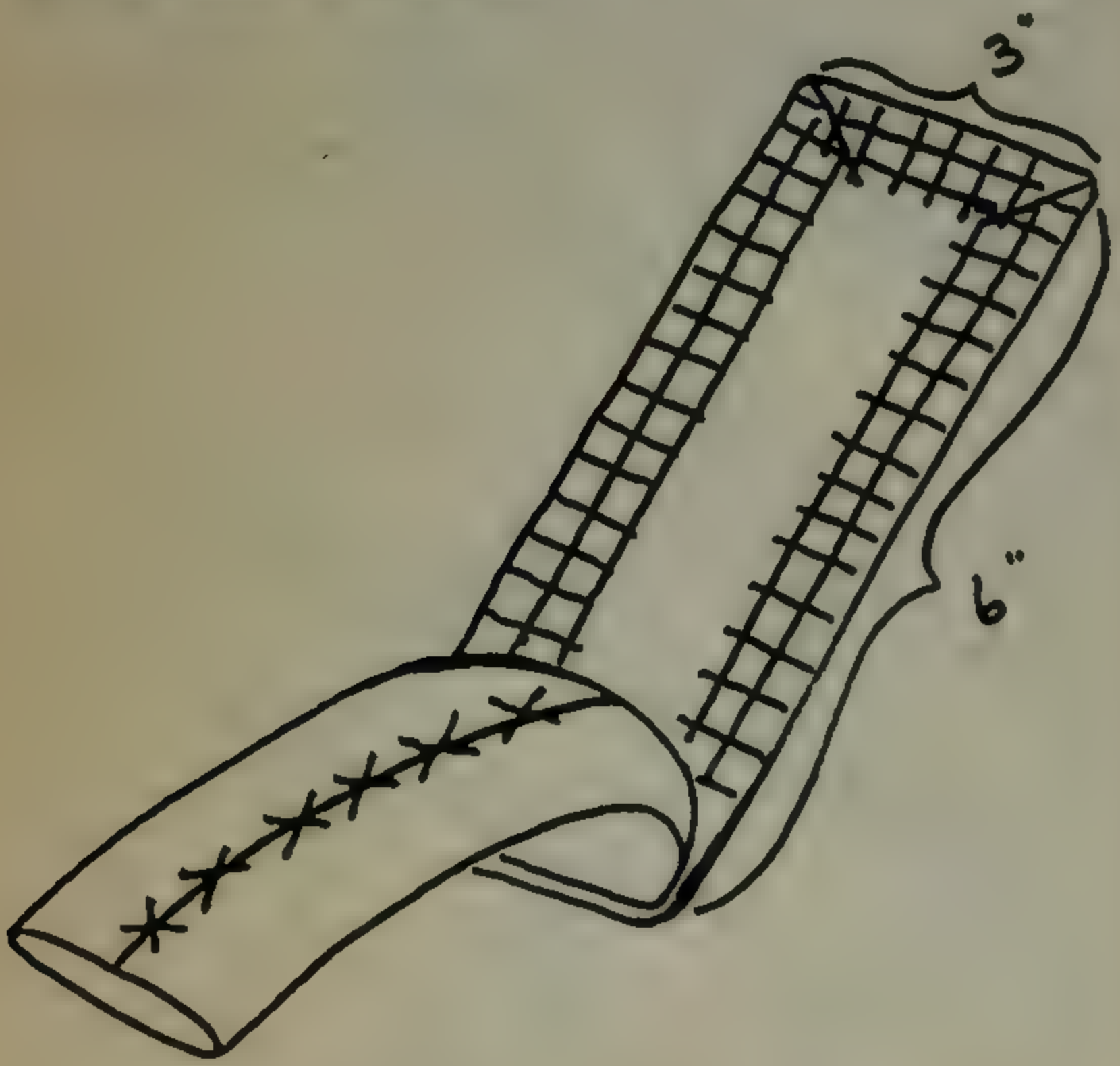


Fig. 100. Attaching felt pocket for needlepoint eyeglass case cover

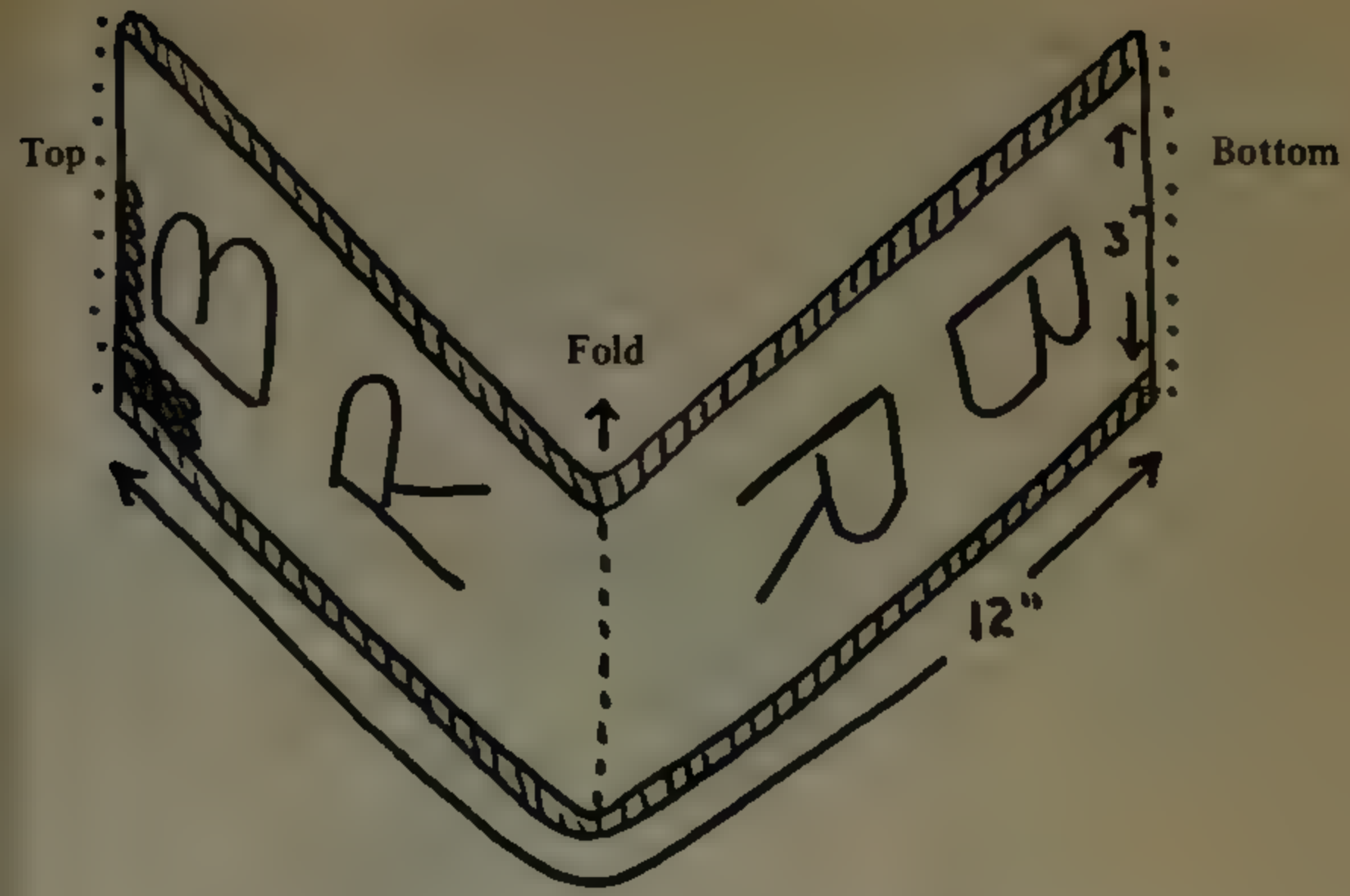


Fig. 101. All-needlepoint eyeglass case is stitched in one strip

All-needlepoint case. The all-needlepoint eyeglass case is stitched in a long thin rectangle measuring 3 inches wide and 12 inches long, but plan your designs for the front and back separately, each measuring 3 by 6 inches. Transfer the pattern for the front of the case to the top half of the canvas rectangle, and outline the design for the back of the case *upside down* on the bottom half of the canvas rectangle (see Fig. 101). When the case is finished, both designs will be right side up.

Mark the outline of the 3 by 12-inch rectangle on your canvas, and prepare the top and the bottom (dotted lines in Fig. 101) for finished edges (see page 59). Stitch the pattern, then block it carefully (see Fig. 43). Trim the bare canvas along the sides to within one inch of the needlepoint. Glue the cut edges (see page 77) and let dry.

Turn under the bare canvas along the two sides of the worked needlepoint, leaving one row of canvas showing (see page 77), and hem it to the worked needlepoint. Line (see page 81) with gay gingham or a matching cotton material. Fold the

needlepoint in half and whip the two sides together, working from the folded end toward the open end of the case.

Tote Bag

A large roomy tote is effective in needlepoint, its casual look enhanced by stitching a bold pattern on #10 or even #5 canvas. Work the front and back to the same dimensions (see Fig. 102) but vary their design if you prefer.

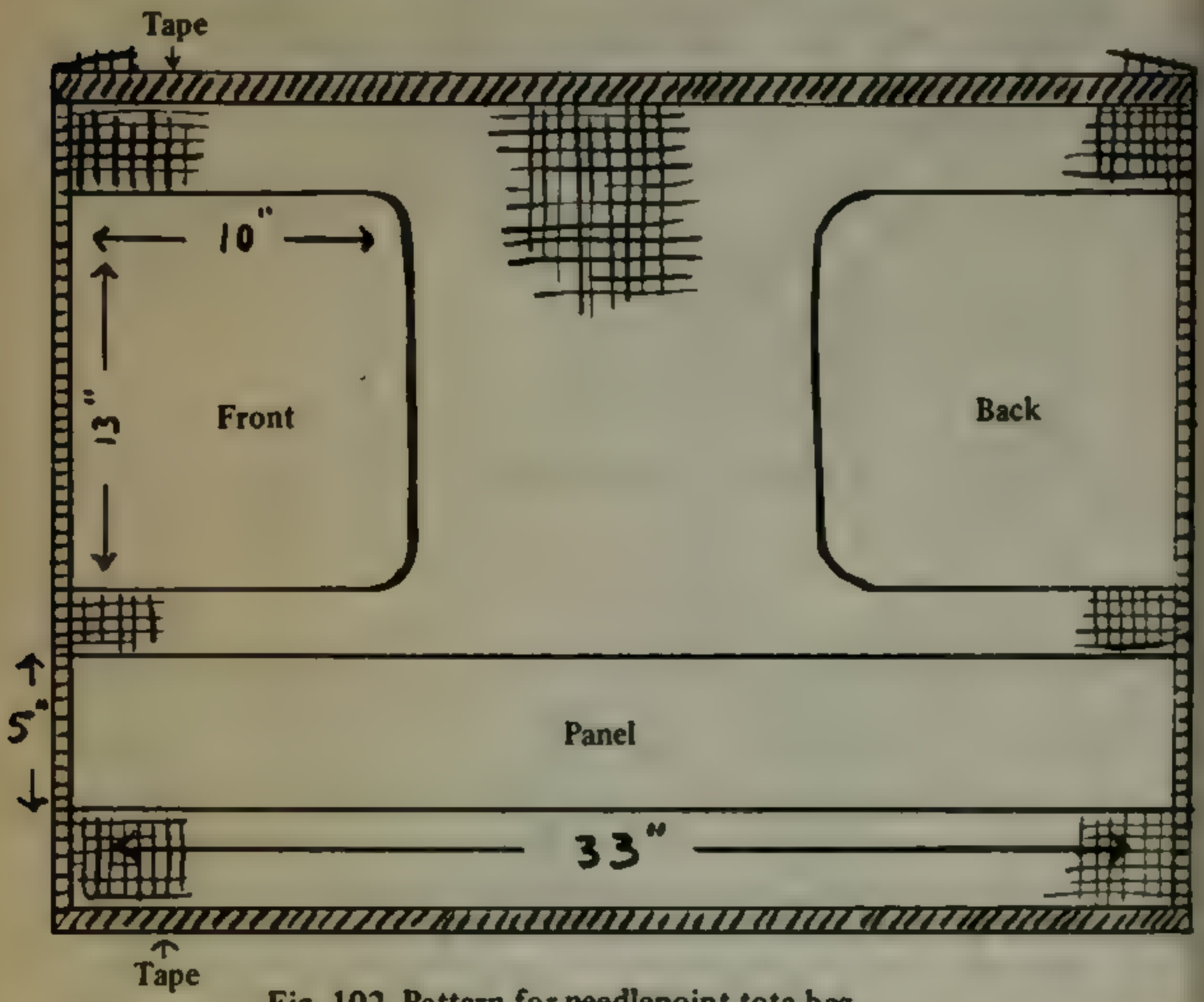


Fig. 102. Pattern for needlepoint tote bag

Outline your project on canvas, preparing the top of the front and back pieces, and the ends of the panel, for a finished edge (see page 59). Work all the needlepoint, adding 3 extra rows along all other edges for later seaming. Block when finished (see page 73) and run a line of machine stitching around the needlepoint (see page 76).

Place the front section of the tote bag right side up on a table and lay the panel face down on the needlepoint so that the right sides are together. Start at the top of one side and pin, then baste, the strip to the needlepoint, working down one side, across the bottom, and up the other side, easing the panel at the corners (see Fig. 103).

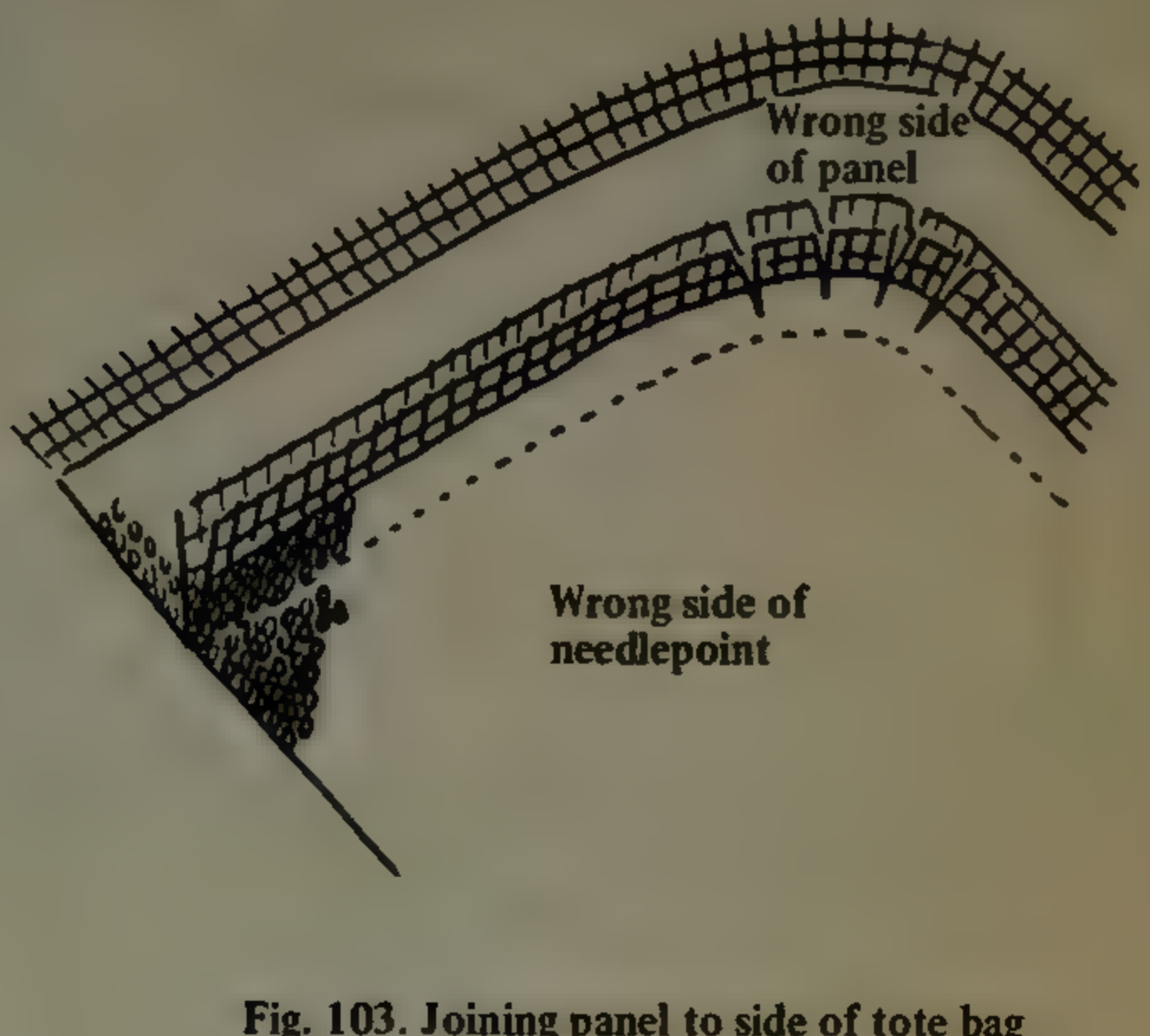


Fig. 103. Joining panel to side of tote bag

Sew your seam inside 3 rows of needlepoint on the sides and bottom. Follow the same procedure in joining the panel to the back section. Trim the canvas and the panel to within half an inch of the seam, notching where necessary, and run a line of glue along the unworked canvas for protection (see page 77). When dry, turn inside out.

Make two lengths of cording (see page 94) each 37 inches long and blind stitch over the side and bottom seams, anchoring 2-inch tabs on the inside. Now make two more lengths of cording, each 40 inches long. Double each strip and twist it together to form handles. Anchor them securely 3½ inches in from the outside edges, inside the needlepoint (see Fig. 104).

Make a lining, using the same dimensions as the front and

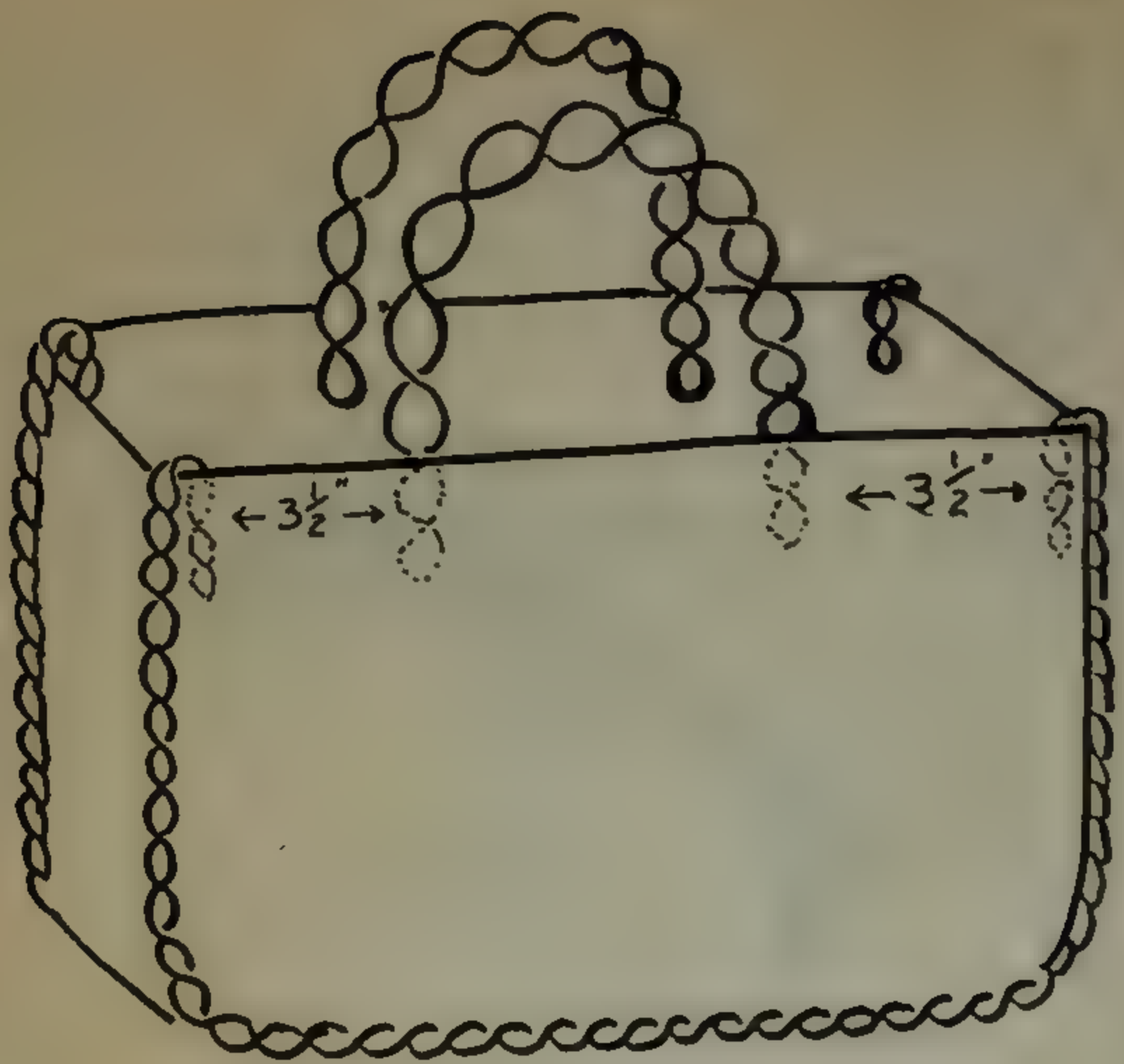


Fig. 104. Tote bag trimmed with cording

back sections and the side panel, and adding half an inch on all sides for seaming. Turn under the top hem of the lining and pin it to the inside of the needlepoint bag, wrong sides together. Blind stitch the lining securely to the back of the needlepoint all around the top.

Evening Purse

Needlepoint for evening wear has long been a favorite fashion accessory, particularly when stitched on fine canvas of #14, 16 or even smaller mesh. Shaded flowers are traditional patterns, but the classic shape of an envelope purse will display any design to advantage. Consider a contemporary geometric or an elegant fleur de lis and the use of varied materials to catch the glint of gold and silver.

The actual construction of an envelope purse is simple, since you stitch the bag in one piece. Use the shape in Fig. 105, but change the dimensions if you wish. The challenge comes in

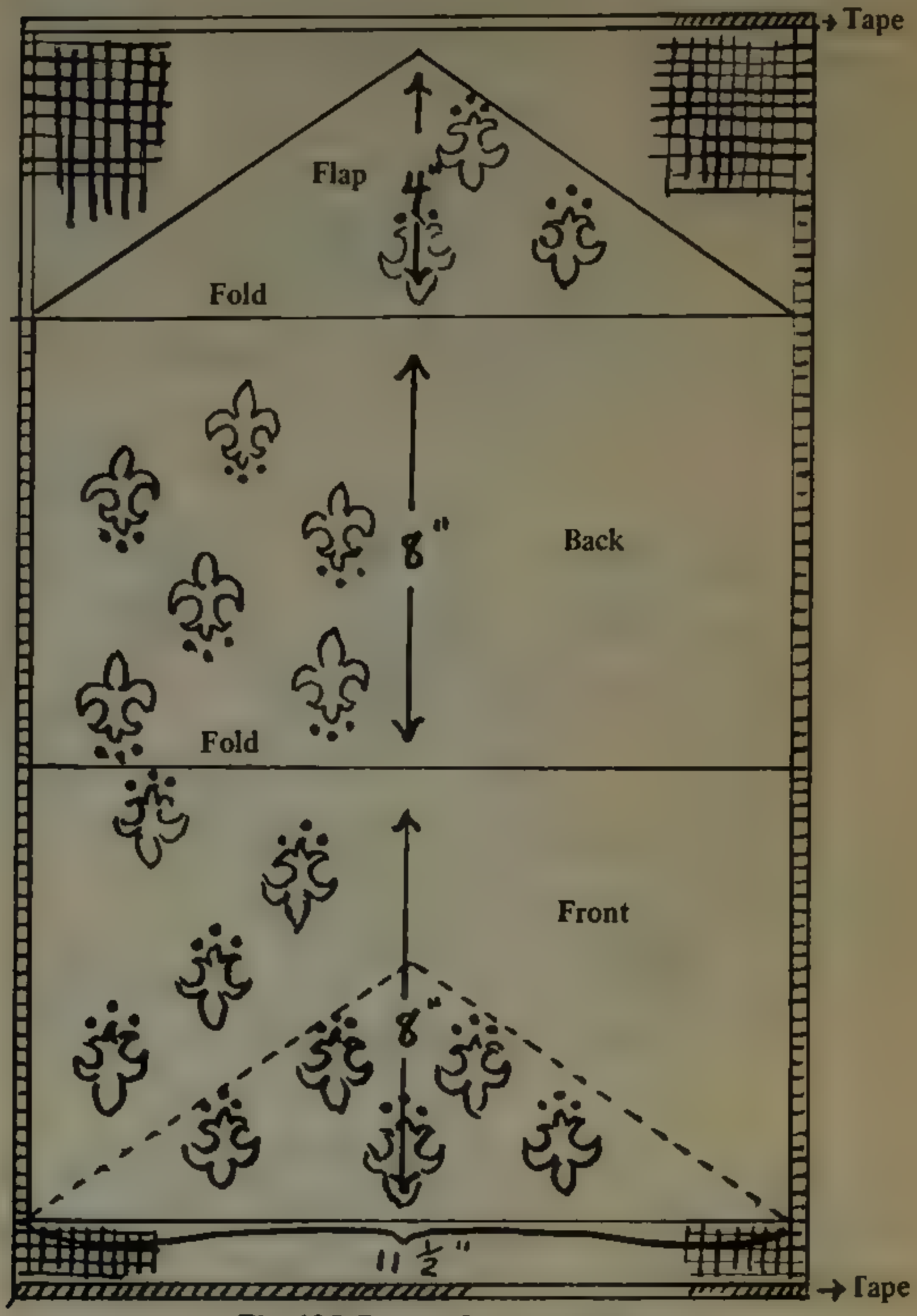


Fig. 105. Pattern for evening purse

laying out your pattern on canvas because, as you can see, the design on the front and the flap face one way while the design on the back section faces the other way. Lay your design out as in Fig. 105, making sure that no part of the pattern itself is caught on the top or bottom folds. In addition, if you want to match the flap and front patterns when the purse is closed, plan identical patterns for the flap and the dotted area in Fig. 105.

Prepare your canvas for a whipped edge (see page 61) on both sides, but tape the excess canvas at the top and bottom. Work the canvas to exact dimensions, then block (see page 73) when finished. Trim the unworked canvas to within an inch of the needlepoint. Glue all cut edges (see page 77) and let dry. Turn under the unworked canvas and whip it to the back of the needlepoint, handling the point of the envelope flap like a mitered corner (see page 77).

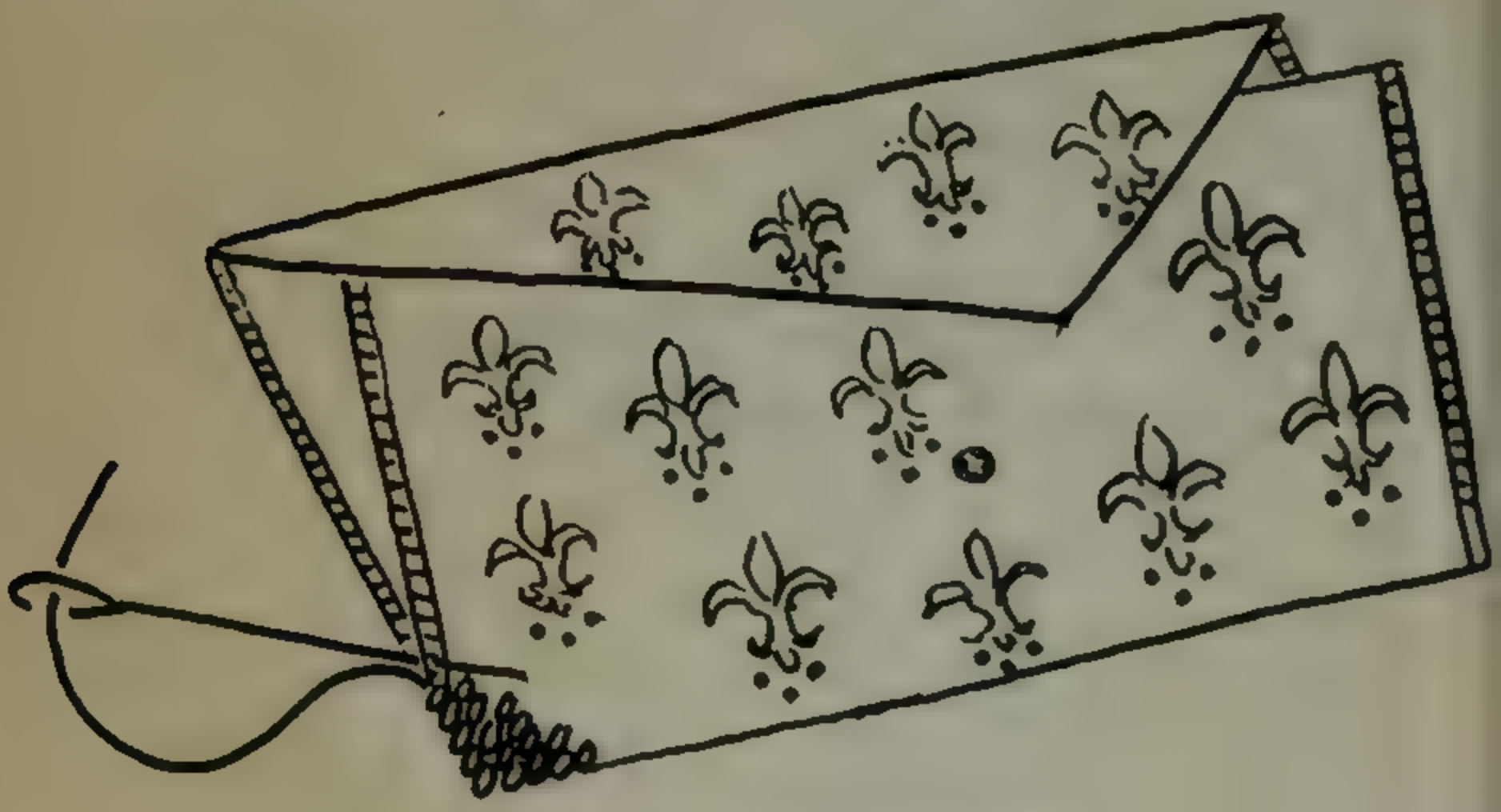


Fig. 106. How to assemble evening purse

Cut a silk lining to fit the canvas, adding half an inch hem allowance all around. Turn the hem under and blind stitch the lining to the needlepoint, wrong sides together. Fold the front section of the purse over the back section, with the needlepoint right sides out, and whip the side seams together (see Fig. 106). Fasten the bag with a snap fastener and trim the flap with a brooch or decorative button, if desired.

Cummerbund

There's little that's dressier or more unusual than a needlepoint cummerbund, if you work a fine mesh canvas in an elegant design, as the occasion requires. Consider a gold motif on a royal blue ground, or a small all-over pattern with wine red predominating. Plan your design to fit the dimensions in Fig. 107).

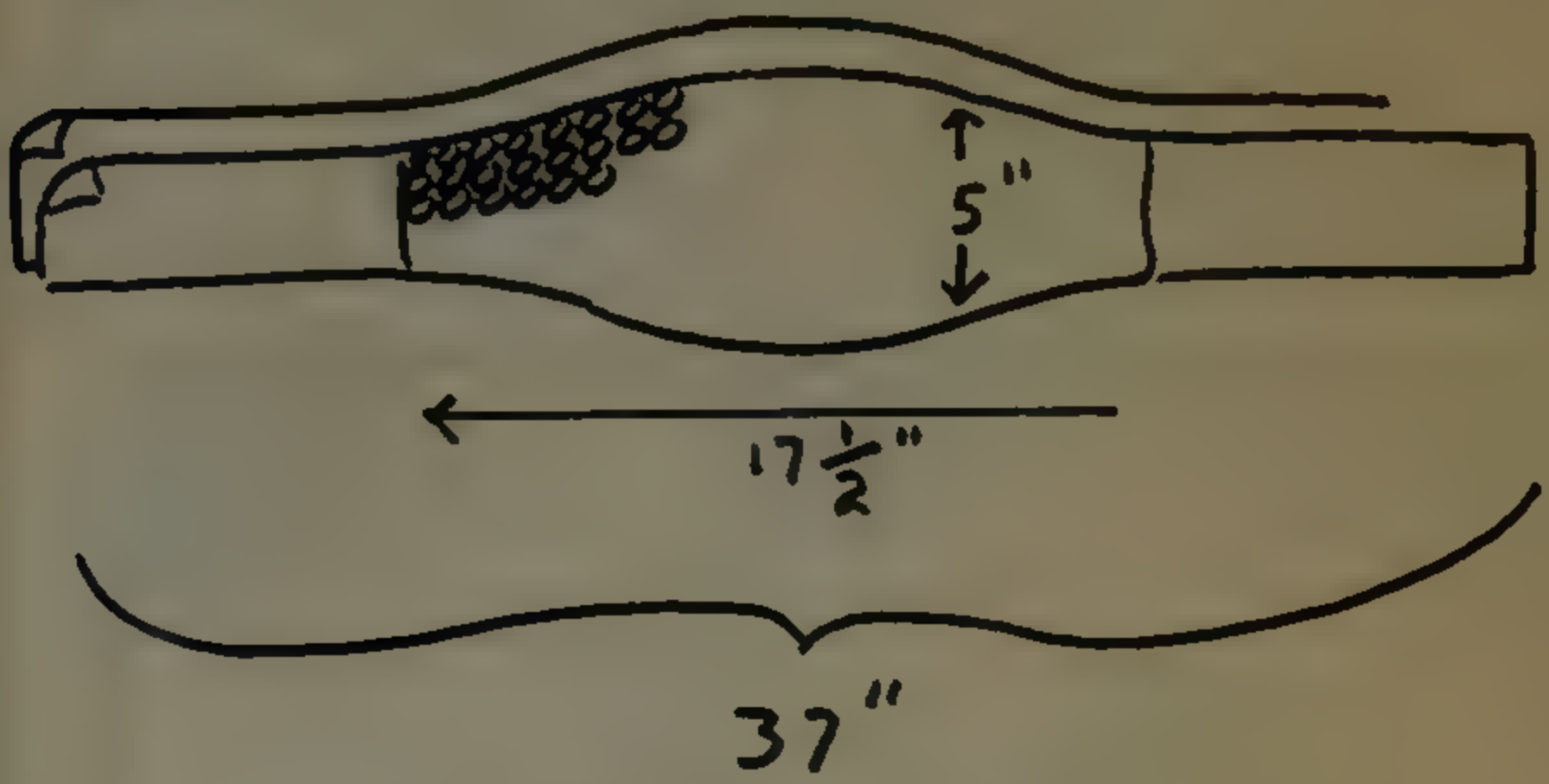


Fig. 107. Pattern for cummerbund

Prepare your canvas for a finished edge on both ends (see page 59), but leave about 2 inches of excess canvas along either curved side, then work your design to exact dimensions. When finished, block the canvas (see page 73). Trim the unworked canvas along the top and bottom to within half an inch of the stitching. Glue all cut edges and let dry. Turn the bare canvas under and whip it to the back of the needlepoint, tucking and notching wherever necessary.

Make a silk or faille waistband by cutting two identical pieces of material to fit the dimensions in Fig. 107, and adding a half-inch seam allowance all around. Sew them, right sides together, leaving a 6-inch opening in the middle of the bottom edge. Trim both pieces of silk close to the seam and turn inside out through the opening you have left. Blind stitch the opening, then tack Velcro tabs at each end. Mount the needlepoint on top of the cummerbund, blind stitching it in place.

Vest

Whenever vests are in fashion, as now, it's good news for stylish stitchers because needlepoint lends itself remarkably well for this accessory. You can plan your design on just the front of the vest, which works very well for a man's weskit, or on the back as well, which is a little warmer to wear but more attractive. In either case, use #10 canvas which will give you enough flexibility and comfort in wear and allow you to finish the project in reasonable time.

For a man's vest use a commercial pattern, substituting needlepoint for the front panels. If you want to avoid professional finishing, make the front section all in one piece, like a pullover.

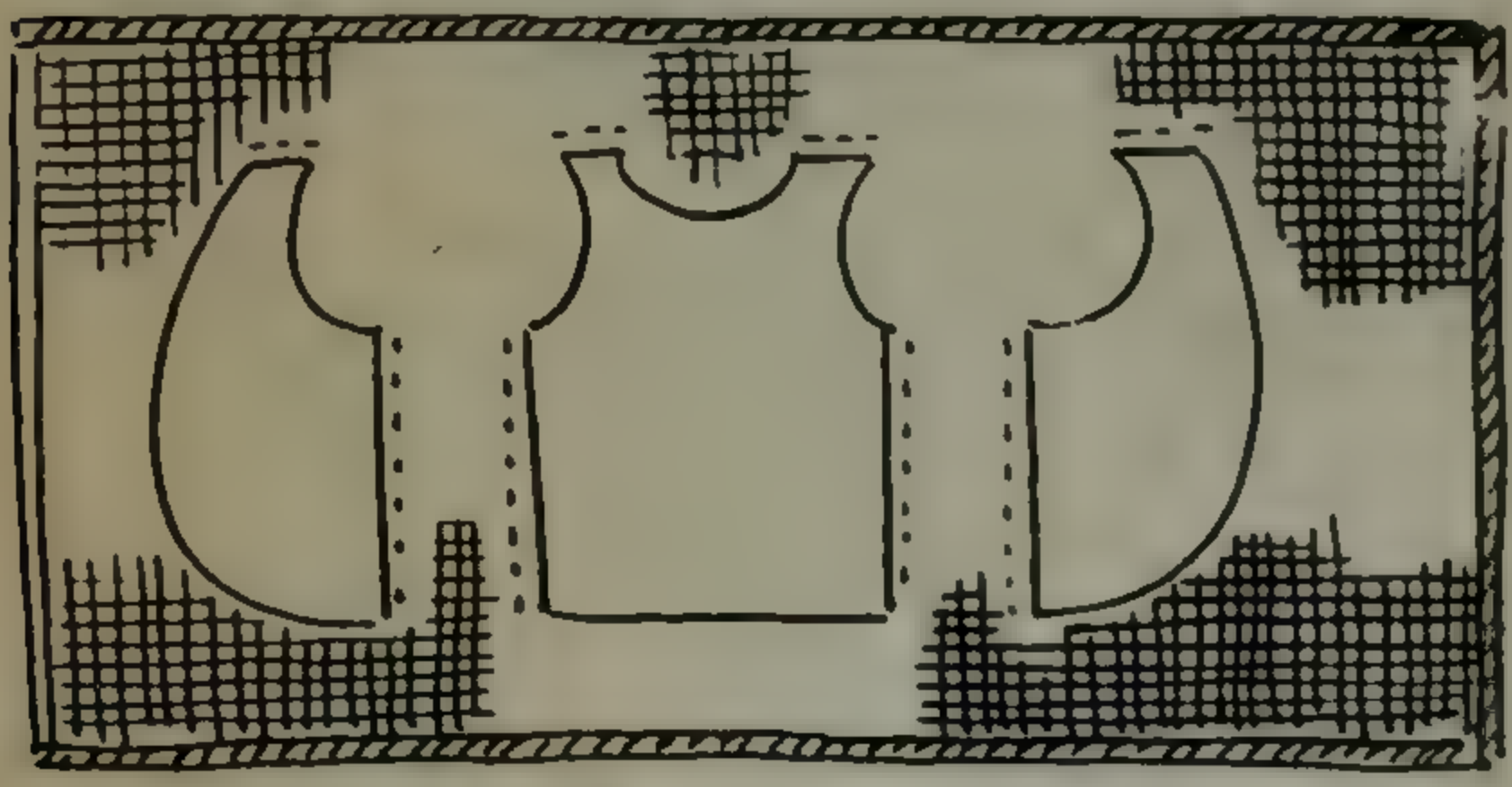


Fig. 108. Shape of needlepoint vest

For a woman's vest, plan a short bolero or long straight tunic to hang open because you cannot easily shape finished needlepoint to fit your figure.

Whatever style vest or weskit you make, work the needlepoint to exact dimensions all around *except* on the sides and shoulder edges which will be joined to the back (dotted lines in Fig. 108); here stitch 3 extra rows for a seam allowance. Block the finished needlepoint (see page 73) and run a line of machine stitching all around (see page 76). Trim the excess unworked canvas on all sides to within one inch of the needlepoint. Glue all cut edges (see page 77) and let dry.

To assemble, join each of the front sections to the back piece at the sides and shoulders, right sides together, stitching on the 3-row seam allowance. Turn under the unworked canvas all around and whip to the back of the needlepoint, notching and tucking wherever necessary. Cut a lining to match (see page 81) and join the side and shoulder seams. Then blind stitch the lining to the needlepoint vest, wrong sides together. The vest can be trimmed with braid, if desired.

CHAPTER 8

Sources

Retail and wholesale sources of needlepoint supplies are listed below. Some of them will send catalogs for which there is sometimes a charge. A few send samples of wool and canvas on request. Some sell only their own designs and will not sell supplies separately. For detailed information, contact the retail sources listed here. Wholesale firms will only deal with retail sources and not with individual customers.

Retail Sources

American Needlework Center, Inc. 2803 M Street, N.W., Washington, D.C. 20007

Art Needlework Treasure Trove, P.O. Box 2440, Grand Central Station, New York, N.Y. 10017

Barnes & Blake Art Needlework, Ltd., 148 E. 28 St., New York, N.Y. 10016

Black Sheep, 48 Purchase St., Rye, New York
Boutique Margot, 26 West 54th St., New York, N.Y. 10019
Busy Work, P.O. Box 1389, Phoenix, Arizona 85001
Clever Needlewoman, Inc., 25A Highland Park Village, Dallas, Texas 75205
Country House of Yarn, R.D. #1, P.O. Box 268, Dover, Del. 19901
Desiree Design Studio for Needlecrafts, 7942 Wisconsin Ave., Suite 122-24, Bethesda, Md., 20014
T.E. Doelger, Box 126, Blauvelt, N.Y. 10913
The Elegant Needle, 5430 MacArthur Blvd., N.W., Washington, D.C. 20016
Entre Nous, 1089 Post Road, Darien, Conn. 06820
Fabric and Notion Shop, 1335 Halstead Ave., Mamaroneck, N.Y. 10543
Fancywork, 1235 First Ave., New York, N.Y. 10021
Suzy Girard, 1042 Lexington Ave., New York, N.Y. 10021
Greengage, P.O. Box 9683, Washington, D.C. 20016
Handy Lady, 72 Garth Road, Scarsdale, N.Y. 10583
Haystack, Ltd., Inc., 240 South Beverly Drive, Beverly Hills, Calif. 90212
Hilde's Knit Shop, 305 White Plains Road, Eastchester, N.Y. 10707
Lucy Cooper Hill, 1126 Kane Concourse, Bay Harbor Islands, Miami Beach, Fla. 33154
Mili Holmes' Studio, 95 Colonial Road, New Canaan, Conn. 06840
In Stitches, 3901 Prairie Lane, Prairie Village, Kansas 66208
Jebba, Inc., 1208 San Julian St., Los Angeles, Calif. 90015
The Jeweled Needle, 920 Nicollet Mall, Minneapolis, Minn. 55402
Kaleidoscope, Box 89, Sylvania, Ohio 43560
The Knitting Needle, Armonk, N.Y.
Katharine Knox, 445 Plandome Road, Manhasset, N.Y. 11030
Krick Kits, 61 Portland Drive, St. Louis, Mo. 63131
Lazy Daisy Needlecraft Shop, 602 E. Walnut St., Pasadena, Calif. 91101
LeeWards, Elgin, Ill. 60120
Virginia Maxwell Custom Needlework Studio, 3404 Kirby Drive, Houston, Texas 77006
Alice Maynard, 558 Madison Ave., New York, N.Y. 10022

Mazaltov's, Inc., 758 Madison Ave., New York, N.Y. 10020
Nancy McCauley's Canvas Patch Originals, P.O. Box 3072, Oak Ridge, Tenn. 37830
Jean McIntosh, 1064 Valour Road, Winnipeg 10, Manitoba
B.J. Mitchell, 928 Madison Ave., New York, N.Y. 10021
Margot Hamilton Needlepoint, 4 River Road, Worthington, Mass. 01098
Nantucket Needleworks, 11 South Water St., Nantucket Island, Mass. 02554
Needlecraft, 136 Chatsworth Ave., Larchmont, N.Y. 10538
Needlecraft House, West Townsend, Mass. 01474
The Needlecraft Shop, 13561 Ventura Blvd., Sherman Oaks, Calif. 91403
Needle Nuts, 3302 Mercer, Houston, Texas 77027
Needlepoint a la Carte, 325 S. Woodward, Birmingham, Mich. 48011
Needlepoint, Inc., 2401 Magazine St., New Orleans, La. 70130
Needlepoint Boutique, Lord & Taylor, Fifth Ave. at 38 St., New York, N.Y. 10018
Needlepoint Corner, 8121 Old York Road, Elkins Park, Pa. 19117
Needlepoint Design by Lou Gartner, Bergdorf Goodman, 754 Fifth Ave., New York, N.Y. 10019
Needlepoint, Etcetera, Ltd., 408 No. La Cienaga Bld., Los Angeles, Calif.
Needlepoint Unlimited, Inc., P.O. Box 3051, Miami Beach, Fla. 33140
The Needle Points, 979 Third Ave., New York, N.Y.
The Needle's Eye, 1720 Sansom St., Philadelphia, Pa. 19103
The Needlework Studio, P.O. Box 1754, Pompano Beach, Fla. 33061
The Needlework Studio, Inc., Bryn Mawr & Summit Grove Aves, Bryn Mawr, Pa. 19010
Nimble Fingers, Inc. 283 Dartmouth St., Boston, Mass 02116
Nimble Needle, 2645 San Diego Ave., San Diego, California
The Nimble Thimble, P.O. Box 713, Aptos, Calif. 95003
Nina Needlepoint, 860 Madison Ave., New York, N.Y. 10021
The Owl and The Pussy Cat, Sun Valley, Idaho 83353
Papillon, Cates Plaza, 375 Pharr Road, N.E., Atlanta, Ga. 30305
Peacock Alley, 650 Crosswell, S.E. Grand Rapids, Mich. 49506

Peri Needle Point, 157 Larchmont Ave., Larchmont, N.Y. 10538
Petit Point Junction, 373 No. Robertson Blvd., Los Angeles, Calif.
Port o'Call, 11965 San Vicente, Brentwood, Calif.
Prisms, 9401 Sonora, Brentwood, Mo. 63144
The Quarter Stitch, 607 Dumaine St., New Orleans, La. 70116
Margaret Haines Ransom, 229 Arbor Ave., West Chicago, Ill. 60185
Selma's Art Needlework, 1645 Second Ave., New York, N.Y. 10028
The Silver Needle Hobby Shop, 6100 Camp Bowie Blvd., Fort Worth, Texas
The Sinkler Studio, 336 King of Prussia Road, Box 93, Radnor, Pa. 19087
Sophisti-Kits, P.O. Box 5020, Pittsburgh, Pa. 15206
Mona Spoor, 670 Undercliff Ave., Edgewater, N.J. 07020
The Stitchery, Wellesley, Mass. 02181
The Strawberry Needlecraft, P.O. Box 55252, Houston, Texas 77055
The Studio, P.O. Box 7144, Kansas City, Mo. 64113
Studio One, Halstead Ave. and Osborne Road, Harrison, N.Y.
Threadneedle, 38 Bergen St., Englewood, N.J. 07631
Three Bags Full, Manchester Center, Vermont 05255
Titillations, Ltd., 211 East 60 St., New York, N.Y. 10022
Valley Handcrafters, Avon Park, Avon, Conn. 06001
Wild & Wooly, 57 Willow Pond Road, Staten Island, N.Y. 10304
Erica Wilson, Inc., 40 East End Ave., New York, N.Y. 10028
The Wool Farm, 49 East 10 St., New York, N.Y. 10003
Woolworks, 783 Madison Ave., New York, N.Y. 10021
Yarns Etcetera, 215 King St., Alexandria, Va. 22314
Yarns Galore, 42 Miracle Mile, Coral Gables, Fla. 33134
Yarn Barn, 16561 Ventura Blvd., Encino, Calif. 91316
The Yarn Depot, 545 Sutter St., San Francisco. Calif. 94102

Special Information

The Embroiderers' Guild, Suite 228, 120 E. 56th St., New York, N.Y. 10022. Literature and general information; transfer designs.

Frederick Herrschner Co., Hoover Road, Stevens Point, Wis. 54481. Dacron batting, kapok-filled pillow forms, rug backing, as well as canvas and yarn.

Martha Klein, Ltd., 3785 Broadway, New York, N.Y. 10032. Eyeglass cases, belts, telephone book covers, pillows, luggage straps, mounting and frames for handbags.

Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, N.Y. Kits of mythical creatures adapted from ancient designs of pre-Columbian Peru.

Modern Needlepoint Mounting Co., 11 West 32nd St., New York, N.Y. 10001. Mounts handbags in many styles, picture frames, wallets, check book covers, photoalbums, notebooks, telephone book covers, belts, coasters, tennis racquet covers, bell pulls, eyeglass cases, scissors cases, cigarette cases, luggage straps.

Pursenalities, 1619 Grand Ave., Baldwin, N.Y. 11510. Handbag frames and handles.

Wholesale Sources

Aa Creative Designs Co., 24 Chester Drive, Rye, N.Y. 10580

Emile Bernat & Sons, Co., 230 Fifth Ave., New York, N.Y. 10001. Yarns, rug canvas, kits.

Brunswick Worsted Mills, Inc., 230 Fifth Ave., New York, N.Y. 10001. Canvas, yarn.

Coats & Clark, Inc., 430 Park Ave., New York, N.Y. 10022. Yarn.

Columbia-Minerva Corp., 295 Fifth Ave., New York, N.Y. 10010. Canvas, yarn.

The D.M.C. Corp., 107 Trumbull St., Elizabeth, N.J. 07206. Canvas, yarn.

Dritz, Scovill Mfg. Co., 350 Fifth Ave., New York, N.Y. 10001. Canvas, yarn.

Eric Greene & Co., 11144 Weddington St., Box 257, North Hollywood, Calif. 91603. Canvas, yarn.

Handwork Tapestries, 3389 Colony Drive, Baldwin, L.I., N.Y. 11510. Canvas, yarn.

Paragon Art & Linen Co., Inc., 385 Fifth Ave., New York, N.Y. 10016. Canvas, yarn.

Paternayan Brothers, Inc., 312 East 95th St., New York, N.Y. 10028. Canvas, yarn.

Reynolds International Needlework Guild, 160 Cabot St., West Babylon, N.Y. 11704. Canvas.

Joan Toggitt, Ltd., 1170 Broadway, Room 406, New York, N.Y. 10001. Canvas, yarn, supplies, instruction books.

Bernhard Ullman Co., 30-20 Thomson Ave., Long Island City, N.Y., 11101. Canvas, yarn.

William Unger & Co., Inc., 230 Fifth Ave., New York, N.Y. 10001. Bargellow and needlepoint kits.

The Williams Mfg. Co., West Townsend, Mass. 01474. Canvas, yarn, accessories.

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